

TEFL HANDBOOK

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The TEFL Handbook is an extremely useful resource book for new teachers of English in the Moroccan Lycée system. The writing and rewriting of this book is a tradition that goes back many years. It is a chore taken on by a few people who are concerned for the quality of our craft and the support of our volunteers in Morocco. To all of you I give thanks.

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Peter Kresge
APCD/ Education
September 1982

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CHAPTER I

INTRODUCTION TO THE TEFL HANDBOOK

This TEFL Handbook has been specifically designed and put together for Peace Corps Teachers of English and more specifically for you as teachers in Morocco.

The book serves two purposes, the first being an introduction to the world of TEFL, and the second, as a reference source for you during training and when you get out into the field.

The fact that you are a native speaker of English does not necessarily mean that you can teach it. We, as native speakers, have an intimate feeling for our language and an innate sense that tells us when to use a certain form or a certain word. But how many of us really know why we use it? This question constantly arises and thorough analysis is necessary before we can step into the classroom. The question then becomes, "How am I going to teach English to others?" These are the skills that you are going to be developing. They are learned through much trial and error but sincerity in what you are doing, a great deal of sensitivity to both the material and your students and a commitment to doing the job as well as possible are essential to your success and consequently that of your students.. Therefore, this handbook should serve as one means in which you make the transition from being a speaker of English to a teacher of English.

This handbook is by no means the final word in what TEFL is all about, nor does it expose you to all the possibilities for teaching the various component parts. It is simply an aid and a reference to help you do the best possible job. What we have talked about are the fundamental tools necessary for good language teaching with a few variations thrown in to show you what possibilities there are for imagination and creativity.

The job you have been charged with is one of enormous responsibility and your dedication is crucial to success. It will be frustrating and at times you will wonder why you are here. But the rewards are infinite. You will be/are of a different breed of teachers. You bring new ideas, new methods to the classroom and the result is enthusiastic students ready and willing to learn.

Your success, to a great extent, depends on you. With this manual, the instruction you receive, and the technical support we offer you throughout the year, you will be ready to teach English. Your development as a teacher is your responsibility.

Best of luck to you all and Happy TEFLing!

CHAPTER II

WHAT'S DIFFERENT ABOUT TEACHING IN MOROCCO?

When you were invited to teach in Morocco, it was to work in a school system quite different from any you may have previously experienced. The purpose of this chapter, then, is to familiarize you with terms and practice which are unique to the Moroccan lycée. Hopefully by reading it carefully you can avoid unnecessary confusion and misunderstanding. Before beginning it might be noted, however, that any growing institution is constantly changing. Some of the details might become obsolete during the year. The basic format, however, will remain as outlined.

A. THE MOROCCAN SCHOOL SYSTEM

1. The Ministry

The schools in which TEFL PCVs teach are public secondary schools (lycées) run by the Moroccan Ministry of Education. The Ministry has charge of all public education in Morocco, from primary schools to the University level. Institutions of higher education consist of Morocco's five universities and several teacher training colleges. There are many smaller specialized schools for the study of such things as economy, statistics, agriculture, etc., which come under various ministries in terms of their administration. The Moroccan educational system is more highly centralized than the American one, with fewer policy decisions made at the local level than you may be accustomed to. The goal for this is to provide uniform organization throughout the country.

The ministry is represented in each provincial capital by a délégué who is responsible for all the schools in his province; normally you will have no contact with him. During recent years, however, the role of the délégué with regard to teachers has become much more important in that they now keep constant records on what teachers are doing (their absences, latenesses, participation at educational conferences, etc.). If problems arise for teachers and cannot be solved at the school administration level, the next step is the delegation and the délégué. They hold a good deal of power and are influential so it's worth staying on their good side. In addition, the ministry engages inspectors who are in charge of particular subject areas. Inspectors are located in the major cities and are responsible for programs of study and upholding teaching standards in their respective fields. Your contacts with the English Inspectorate will be discussed later in this chapter.

2. The Schools

Morocco's educational system is tuition-free, although students must buy their own books and pay for incidental expenses. Students at all levels are allowed to repeat (redoubler) a year once if their performance has been unsatisfactory, before being dismissed from school. Students may be allowed to triple in 7ème year only. After the primary school, admission to each successive level is competitive. There is a standardized exam given each year for passage to the 1st cycle, 2nd cycle, and university.

- a) Primary Schools . Students begin primary school at the age of seven, and receive a Certificate of Primary Education after successfully completing six years of study.
- b) Premier cycle-the Collège. At the completion of primary school, students are tested and those qualified are admitted to the premier cycle, or collège. The premier cycle consists of four years of study (première, deuxième, troisième, and quatrième année secondaire) and leads to a Certificate of Secondary Education.
- c) Deuxième cycle-the Lycée (cinquième, sixième, and septième années secondaires). The structure of the Moroccan Lycée is quite similar to that of the French. Both French and Arabic, however, are used as languages of instruction, except in a few Arabized Lycées where all instruction is increasing rapidly due to the stepped-up Arabization program for education. The level of education in the Arabized schools is not as high as that in the bilingual ones due to a lack of textbooks and educational materials written in Arabic for the fields of math and science. However, a move to provide the materials has begun and is working successfully on a limited scale. After completing the premier cycle and passing an entrance exam, students are admitted into deuxième cycle and assigned to one of several different programs of study. The various programs are Lettres Modernes, Lettres Originelles, Science Expérimentales, Sciences-Math, Science Economique, and Section Technique. These programs differ in subject matter stressed and offer between four and six hours of foreign language per week; generally, the lettres students have more hours than Sciences students.

This is where your job begins; English is the most common foreign language studied in the Lycée, though Spanish and German may be offered in some cities.

It might be good to note here that there is a special section at the Lycée which offers an intensive and accelerated English course. This préformation (or section anglaise) was established in order to encourage gifted students. These sections exist only in the larger cities, and schools are given to students selected to participate. The Inspectorate selects the students after they have completed the cinquième année, basing their decisions on academic record and teacher recommendations. At the end of the cinquième année, you will receive a form to send to the school year on which you may recommend one for the classe de préformation.

In making your recommendation, bear in mind that students must be strong in all subject areas, and English.

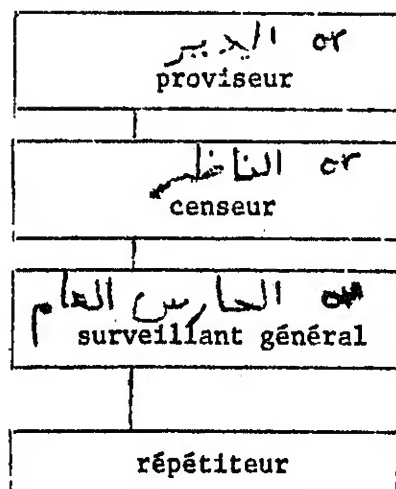
After completing the septième année, students take their baccalauréat exams, which will be discussed in detail in a later chapter. Those who pass their bacs have a number of options open to them.. Many attend the Universities in Rabat, Casablanca, Fes, Oujda or Marrakech. Those who fail their bac on the first attempt, depending on their score, may be allowed to retake the exam at a later date. There is no English on the second session. Many repeat the septième année the following year.

3. School Administration

Moroccan school administrations are bureaucracies, just like school administrations in the U.S.A. But it's important to realize that administrating is done differently here, communication will be more difficult for you, and that the relations you have with those in your school office make a big difference in whether or not you are happy at your school (if they care whether or not you have 24 hours a week instead of 18 on your schedule; if they do something when you send them a particularly bad student, or if you ever see a tape recorder, stencils, or paper...). It's definitely to your benefit to be on good terms with them. Enemies or bad blood can make your lycée an unpleasant place.

You may encounter good mudirs, bad mudirs, good censeurs, bad censeurs, etc...they are not all created equal. When one or the other is bad, it very often shows in the lycée...problems with students, problems with teachers, lack of materials, disordered chain of command. When you have a serious problem, see the administrator you trust the most, or with whom you are on the best terms.

Hierarchy



a) Proviseur المدير

Principal and master bureaucrat of the lycée. The responsibility for the functioning of the lycée is his. He may or may not be present at the conseil de class. The extent to

which he is feared and respected usually depends on his ability; the more capable he is, the more respected he is. You and your fellow volunteers will see all kinds. Normally it is not necessary to see them for everyday business. Go to the censeur or the surveillant général, and they will either take care of it or tell you to see him.

b) Censeur الناظر

Assistant principal and major go between for the idara (office) and the teachers and students. For many teachers he is THE man to see when you have business. He should be advised of absences and exceptional problems (students, equipment, paperwork, schedule). He may or may not be at the conseil de classe. A good relationship with him is very helpful.

c) Surveillant général الحارس العام

Disciplinarian, dean of students. His job is to keep track of the students - absences, cahiers de textes and discipline problems. He will almost always be at the conseil de classe. If you have a problem with a student, you should go see him first. A good relationship with him will ensure a sympathetic and helpful attitude when you have a problem.

d) Répétiteurs

Assistants to the surveillant général. They run the Bureau des absences, do paperwork, and keep an eye on things. They know most students, as they are in close contact with them. They also can be approached to help with discipline problems.

B. ADMINISTRATIVE DETAILS

1. The school year begins in mid-September and ends June 30. Schools are run on a trimester system.

Sometime during the first month of teaching, you will be given a permanent teaching schedule. The normal teaching load is about 18-21 hours per week, however, teachers are sometimes asked to accept supplementary hours due to teacher shortage. Moroccan teachers are paid for supplementary hours. However, volunteers are not allowed to accept payment for extra hours.

You probably will not have many students on the first day, or perhaps for several days. They arrive gradually by a schedule known only to themselves. You should, however, go to school when your classes are scheduled and be prepared to work with those who come.

The school year is really under way on the day that the responsable (student in charge of administrative details for the classroom) appears with a class list. Now you can find out who really belongs in the class and who doesn't, and start learning their names. The responsable will also bring you the cahier de textes. You should fill this out after each

class, stating in one or two sentences what you taught during the hour. This may be done in English. The responsible is also in charge of keeping you supplied with chalk and erasers.

There seems to be a variation from school to school as to what textbooks are available to the students, how many, and how they are obtained. Find out what the procedure is at your school, and adjust your expectations accordingly. You may be able to insist that each student have a text, or you may have to assume no "text" other than the students' copybooks. Check to see if the school has a library. If there is one, it may be a source of books and other teaching materials. Also inquire as to whether the school has a mimeograph machine to run off texts and tests. You will probably have to provide the paper and stencils yourself, but it varies from lycée to lycée.

2. Forms

Sooner or later you will be confronted with forms to fill out, which can be unnerving if you do not read French easily. On the following pages are several which you can expect to see, with English translation. The first is an information sheet, and the second is a teacher evaluation form which you will be given by the proviseur at the end of the year. (see page 11).

From time to time a répétiteur will come around with a memo from the office to be read and signed. Don't hesitate to have him fully explain the contents to you if you don't understand. It's usually something important.

During the course of the year you may be inspected either by the English Inspector in your area or by one of his/her assistants, known as Conseillers pédagogiques. S/he will sit in on your class, take notes and offer suggestions. They are good people with whom to discuss any problems or questions you might have with your teaching curriculum. The English Inspectorate in your area may also sponsor several journées pédagogiques each year. These are a day-long series of meetings with demonstration classes and guest speakers. If they are scheduled you are expected to attend. You will find that these meetings will help acquaint you with the methods and policies recommended by the English Inspectorate.

Exams are generally given at mid-term and at the end of each trimester. The trimester exam is called the composition in French, and traditionally counts as one third of the trimester grade. A later chapter is devoted to testing techniques and grading.

3. Conseil de Classe

- a) the director or censeur asks for the average of the class as a whole and your comment about the work of the class (something short and sweet "average", "a big difference between levels", etc.)
- b) the student's name is read

- c) his average is read (in French or Arabic or both).
- d) his case is discussed very briefly

This is all done quickly, and you have to be on your toes to understand what's going on.

The possibilities for a student (although it may differ slightly in your school) are:

- a) tableau d'honneur - honor roll.

Students normally have at least an 11/20 average. Any teacher can refuse a student the tableau. Students are eager to get it, and it is something you can and should use to reward good work and punish poor work or discipline.

- b) tableau refusé - tableau refused by a teacher.

- c) tableau réservé - tableau refused by a teacher conditionally.

It can be awarded retroactively the following trimester if the student gets tableau.

- d) encouragement - above tableau.

Students should normally have at least a 13/20 to receive it. It is a fairly high distinction, so you should be fairly demanding, especially for letters students.

- e) félicitations - above encouragement.

Awarded for really superlative academic performance. A student should have at least 14/20 to receive it.

- f) attention - attention to discipline, absence or grades.

A reprimand, which should be used only with problem students.

- g) avertissement - a warning for discipline, absence, or grades.

A serious reprimand, used only if your student is really intolerable.

- h) blâme - amounts to a condemnation.

Very rare, you should use it only if you believe your student should be in prison, not school.

In a conseil, you must always be firm. Decide what a student must do for you to deserve a tableau and stick to your guns. Someone with a 6/20 or 7/20 (8/20 for letters) does not deserve an academic distinction.

The conseil is an excellent opportunity for you to learn more about your administration, fellow teachers, and students. You see how tough or easy the administration is, how easy or demanding other teachers are, and how students are in other classes. You have as much right as anyone to speak, and you should make yourself heard. And your students should know that however easy-going you may be, you don't give grades and academic honors away. Attendance at the conseil is a professional obligation.

The procedures of the meeting (deliberations, discussion, and results) must be kept strictly secret, and must not be delivered to the students or to anyone else under any circumstances.

IMPORTANT

Classes stop when the students stop coming, sometime in the month of May. Some students may stop as early as April. Be sure that you are not caught with your students gone and no tests or quizzes on which to base your last trimester grades. If, toward the end of the year, your students ask you whether they have finished the program, your answer should be negative if you hope to see them again.

Your duties continue after your students have left. You must report to your school until June 30 to see if you have been convoked to administer or correct exams. You must also sign-out officially on that date upon which you either notify the school administration of your contract termination or your losing your position in the school and transfers become very difficult.

C. CLASS WORK

There are a few respects in which teaching procedures in Morocco differ from those in the States.

For example, students are not accustomed to doing regular homework assignments, aside from writing them and studying for exams. The English Inspectorate, however, recommends that short homework assignments be given regularly. Since the concept may be unfamiliar to your students, you must be quite insistent in order to see results. Keep your homework assignments brief, remembering that the students spend long hours in school and that the exams they are faced with are very challenging.

Also of prime importance are the student copybooks. Often textbooks are in short supply, and the copybook is the student's only systematic record of what has been done in class. Most students keep their copybooks with scrupulous care. You should end each class hour by writing on the blackboard a summary of what has been covered for the students to copy down, the format should be clear, and the date indicated. Check and grade the students' copybooks regularly to be sure that they are complete and accurate.

D. DISCIPLINE (NEVER GIVE IN)

Maintaining classroom discipline is a problem which nearly all teachers encounter at one time or another. Many factors affect the ambience of a classroom, including the character of the school and the community as well as the personality and experience of the individual teacher. Each teacher will deal a bit differently with situations that arise, but the comments that follow might be worthwhile to reflect upon.

In Morocco, the student-teacher relationship is more formal, and the teacher's role more overtly authoritarian than in the United States. Be dignified and authoritative, and do not encourage casual friendliness from your students. In the beginning you will do better to be overly aloof with them than to err in the opposite direction. You need not be rude or disagreeable, of course, but the kind of chummy informality which comes naturally to many American teachers is interpreted by Moroccan students as a complete abdication of authority, and an invitation to amuse themselves by creating bedlam. Women teachers should be particularly careful in this respect, since having a woman in a position of authority is still something of a cultural novelty.

You will find that in Morocco you are judged more on the basis of dress and physical appearance than you may be accustomed to. Standards of dress vary slightly from one school to another; it is a simple matter to observe and imitate what other teachers wear. Women will probably want to avoid looking sexy - no short skirts and nothing tight-fitting, long hair in bun, etc.

As in any teaching situation, it is important to make the rules of the game in your classroom perfectly clear in the beginning, and then stick to them consistently: vagueness, vacillation, or the appearance of favoritism will nearly always result in trouble.

It is a good idea to learn your students names as quickly as possible. It tells them that you care about them as individuals, a 'Please be quiet, Mr. Lafghani' sounds so much more authoritative than 'Hey you in the blue shirt'...

If an individual student is causing undue disruption you may send him out of the class, if necessary sending the responsible for a *répétiteur* to remove him. If disruption is general, the best approach is simply to refuse to continue with the lesson until things calm down. This is actually the most severe disciplinary action you can take, since your students are in school because they want to be there, and are basically eager to be taught, although they may sometimes become carried away by anger or high spirits.

NOTICE
INDIVIDUELLE

School Year _____

① School _____

Town _____

Délégation (your provincial capital)

Subjects
taught

Speciality

② Moroccan or Foreign Employee
(Circle the one applicable)

+You should write "Corps de la Paix Americain"+

Moroccan and foreign personnel are asked in their own interest, to furnish as accurately as possible, the information requested below, which is essential to the decisions and recommendations of their superiors as well as for the preparation of promotions and personnel assignments,

③ Name (please print) _____ Maiden name _____
④ First name _____
④ Address _____
⑤ Date of birth _____ Place of birth _____ Nationality _____
⑤ Marital status _____ Number of children and ages _____
Name and occupation of spouse _____
+single = celibataire married = marié(e)+

No SOM
+doesn't
apply+

⑥ UNIVERSITY AND PROFESSIONAL DEGREES	MAJOR	UNIVERSITY	DATE

⑦ Special honors and dates received _____
⑧ Date of commencement of service _____
(Foreigners indicate date of commencement of service in Morocco)
⑨ Present position in school +write "professeur deuxième cycle+)
⑩ Date of assignment to this position _____
⑪ Date and grade of two last inspections - (Date _____ by Mr. _____ Grade _____
Name of the inspector _____ date _____ by Mr. _____ Grade _____
For Moroccan personnel +doesn't apply to you+

For French personnel +doesn't apply to you+

RECORD OF SERVICE

POSITIONS	SCHOOL - TOWN	FROM	TO
+Here you need only record your teaching job in Morocco-			

Royaume du Maroc

MINISTRE
DE L'ENSEIGNEMENT
PRIMAIRE ET SECONDAIRE

DIRECTION DE
L'ENSEIGNEMENT
SECONDAIRE

NOTICE INDIVIDUELLE

Année Scolaire 197... - 197...

Etablissement :

Localité :

Délégation :

DISCIPLINES enseignées	Spécialité:

FONCTIONNAIRE MAROCAIN OU ETRANGER (Encadrer la mention exacte)

Les personnels marocain et étranger sont invités, dans leur propre intérêt à fournir, avec la plus grande exactitude, les renseignements ci-dessous qui sont indispensables pour les notes et propositions de leurs chefs hiérarchiques, ainsi que pour la préparation du travail des promotions et des mouvements du personnel.

Nom : née : (nom de jeune fille)
(gros caractères très lisibles)
Prénom :
Adresse : Nationalité :
Né le à
Etat civil : Enfants à charge - âge :
Nom - Profession et affectation du conjoint :

N° S.O.M.

TITRES UNIVERSITAIRES ET PROFESSIONNELS	SPECIALITE	JURY OU FACULTE DE :	DATES

Distinctions honorifiques et dates d'obtention. Travaux :

Date d'entrée en service :

(Pour les étrangers, indiquer la date d'entrée en service au Maroc) :

Fonction actuelle dans l'établissement :

Date d'affectation dans cette fonction :

Date et note des deux dernières inspections - Nom de l'inspecteur : Le par M. :

Le par M. :

Pour les personnels marocain et contractuel de Droit Commun :

Cadre :

Echelon : Date d'effet de la dernière promotion :

Pour le personnel français (contrat de Convention Culturelle) (1)

Cadre d'origine :

Classe et échelon : Date d'effet de la dernière promotion :

Groupe et Traitement :

ETAT SOMMAIRE DES SERVICES

FONCTIONS	ETABLISSEMENT - VILLE	DU	AU

(1) Pour les militaires enseignants indiquer le cadre d'appartenance en France ou d'assimilation au Maroc.

الورقة الشخصية

المملكة المغربية

وزارة التربية الوطنية
وتكوين الأطر

مديرية التعليم الثانوي والتفني

قسم تسيير المؤسسات الثانوية

① البلدة :

الحياتة :

② موظف / مربي
أجنبي

نوع التعاقد

من صالح السادة الموظفين والمعاقدين ان يتحرروا الدقة المتناهية عند الادلاء بهذه المعلومات اذ هي ضرورية للتقديرات والاقتراحات التي يحررها رؤسائهم لاعداد الترقيات والحركات الانتقالية

رقم التاجير

زوجه (2)

③ الاسم العائلي للموظف (1)
الاسم الشخصي (1)

الجنسية

مسقط الرأس

تاريخ الازدياد

سنهم

⑤ الحالة المدنية (اعزب - متزوج) عدد الاطفال

نوع التوظيف ومتر العمل

اسم ونسب الزوج

④ العنوان الشخصي

الشهادات الجامعية	انواعها	الدرجة او الكلية	تاريخ الحصول عليها

⑥

مادة التخصص

المواد المسند اليه تدريسها

الدرجة

السلم

⑦ الرتبة الشرفية وتاريخ الحصول عليها

الخصومات العلمية

تاريخ التوظيف

⑧ تاريخ الشروع في العمل بالمغرب بالنسبة للموظفين الاجانب

⑩ تاريخ التعيين بها

⑨ الوظيفة الحالية بالمؤسسة

السلوك الذي ينتسب اليه الموظف

تاريخ ترقيته الى هذه الدرجة ..

⑪ تاريخ ونقطتنا التفتيش الاخيرتين في

في

رغبات الموظف وملاحظاته

النقطة المنوحة

النقطة المنوحة

19 من طرف السيد

19 من طرف السيد

امضاء الموظف

(1) يكتب باحرف بارزة طيلة الحالة المدنية

(2) لا كانت الموقلة متزوجة

When you give back tests, written work or anything with a grade, you will avoid a great deal of trouble if you do it at the end of class and make it a rule to refuse to discuss individual marks until the next day. Don't allow a student to talk you into changing a grade, unless you have made an error in computation; simply explain to him why his grade is what it is.

If one student consistently creates serious problems in your class, you should bring the matter up at the conseil de classe, or send him to a conseil de discipline. The conseil is made of the administration and members of the conseil interieure (teachers elected by their colleagues at a meeting), and is held periodically. When you desire that a student pass before the conseil, you report it to the censeur, and when the time comes, the student must be present. The Ministry does not encourage teachers to use grades as a means of discipline, although it is done.

It is an old but true adage that the best cure for discipline problems is good teaching. Students become restive if they are bored, confused, or sense uncertainty or incompetence on your part. Always prepare your lessons thoroughly, so that you can teach them with confidence and without hesitation or confusion. Keep the pace up and avoid boring repetitive activities.

Even the most dedicated and experienced teachers will have difficulties from time to time, but hopefully with these thoughts in mind they can be overcome.

E. ARABIC AND FRENCH INTERFERENCE

The teaching of any foreign language is complicated by interference from languages the students already know; learners naturally attempt to transfer grammatical structures and expressions from the language they know to the language being learned, and the result is that certain characteristic errors are persistently made. Moroccan students learning English have interference problems from two languages:

French

Which is similar to English morphology, lexis and syntax, but not as similar as students tend to assume.

Arabic

The native language of most Moroccans, which is not an Indo-European language and which differs radically from English in many aspects.

Following are some frequent interference errors which you should anticipate and be prepared to cope with:

- a) In Arabic, the verb to be is usually omitted and the state of being implied by the absence of any other verb. Thus beginning students tend to say things like "This book blue" and "I going home".
- b) The English distinction between immediate and habitual present tense is not made in Arabic: hence "he eats now" and "he is eating every day".
- c) Arabic verbs do not have an infinitive form, so students often neglect the infinitive in English: "He wants smoke a cigarette".
- d) "This is the girl who I saw her" instead of "This is the girl I saw": the student who makes this mistake is translating the Arabic structure.
- e) Frequent omission of the article a/an: "He was good man".
- f) Very cold vs. too cold; this distinction does not exist in Arabic, and students habitually confuse the two.
- g) Question forms are very difficult for Arabic speakers, since in Arabic a question is formed by placing a question significator word at the beginning of the sentence without changing the word order; your students will say "Where you live?", "Why she did that?", etc. Questions require constant drilling.
- h) Beginners will want to place adjectives after the noun, as in Arabic; "I have a shirt white".
- i) The sequence of tenses in indirect speech is difficult for Arabic speakers; they want to say, for example, "He said that he will come" and "He said that there is a dog in the garden".
- j) Conditional statements are a major obstacle because the structures are entirely different in Arabic. Students have great difficulty in grasping the differences in meaning between the three types of conditional, and in keeping the sequence of tenses straight. You will get "If she comes I would tell her", "If I would have a lot of money I would buy a car", and so on. Conditionals must be introduced with great care, and then constantly drilled.

French interference

- k) The French passé composé is constructed in the same way as the present perfect (to be plus past participle). The two tenses are not the same in meaning, however; the passé composé is more nearly equivalent to the simple past. Students therefore will tend to use the present perfect in place of the simple past: "I have gone to Rabat yesterday."
- l) Students want to use the present tense instead of the present perfect with for and since: for example "I am here since three o'clock" and "They live here for five years". This is the structure in French.

- m) Modals like can and must are verbs followed by infinitives in French. Hence "He must to do it" and "They can to speak English".
- n) Students want to use "isn't it?" as an all-purpose tag question, like "n'est-ce pas?" in French: "You have finished, isn't it?" and "He's a bad boy, isn't it?"
- o) Some verbs which take prepositions in French take none in English. As a result, you will get "He obeys to his father" and "I telephoned to him".
- p) Very frequently an English word resembles a French word but means something different; une librairie is a bookstore and a library is a bibliothèque; assister means to attend, not to assist; sensible in French means sensitive. If you speak French, you will be able to anticipate these problems; if you do not, the best policy is simply not to let your students assume (and not to assume yourself) that a French word and an English word which look alike necessarily mean the same thing.
- q) In French, the main verb is followed by "pour" and the infinitive which students often translate into English as "He went to the store for to buy some coffee." To help avoid this mistake, teach the infinitive without "to".

CHAPTER III

OBJECTIVES

A. What Is an Objective?

In terms of a TEFL classroom an objective is a way of describing the goals of a lesson, unit, trimester (whichever level you are looking at) in terms of what students should be able to do at the end of that specified period of time.

Objectives may be set in many different ways covering various lengths of time, but in all cases they should be stated clearly and precisely so that the teacher will know exactly what the outcome will be. By ensuring such precision, at the end of the particular time frame the teacher can easily determine whether or not the objectives have been met. If not, they can be modified accordingly within the time frame.

Why use objectives? Their main value is their exactness in giving direction to the classes. By knowing exactly where you want to go, it is easier to determine how to get there.

Other benefits are that they make evident exactly what the students have learned, thereby permitting the selection of the most important goals. They facilitate evaluation of which methods and techniques were successful and which were not.

B. Rules for Writing Objectives

1. Long Range Objectives

Let's take a look first at long-range objectives, those designed at the unit, monthly or trimester level.

Many new teachers often find themselves in the awkward position of having taught an entire year and not finishing the syllabus. More often than not (particularly in Morocco) a good part of the blame can be placed on unrealistic syllabi set by the English Department. However, many teachers waste time on needless explanation and repetition of unnecessary material or points unimportant to the successful learning of the language. It is here that the schedule of long-range objectives becomes important. The reason for a schedule of this sort is two-fold, the first being to enable the teacher to finish the material that is to be covered, and the second, to have class time appropriately distributed so as to pass quickly and efficiently over the easy structures and to make time allowances for the more difficult ones. This, of course, requires a good amount of research and preparation before the school year begins. It also pre-supposes a knowledge of those areas which Moroccans find difficult.

But such preparation has its rewards in that the teacher fits daily lesson plans into a longer range objective which in turn fits into a yearly plan. During these time frames the teacher then has the option of readjusting his day to day objectives to suit the

particular needs of the students without losing sight of the longer range goals, thus not risking a failure to complete the syllabus.

For 5^{eme}, where nearly everything is laid out for you in Steps to English, your long-range objectives will probably consist of simple milestones, such as finishing Unit X by the end of a given week, Unit Y by the next, and so on. Your long-range planning will also most likely involve reordering some of the materials in the book; not everything in the book is presented in exactly the order you may think best, so you may find it difficult to progress through the book's activities in linear order.

For 6^{eme} and 7^{eme}, you will have to determine the order and timing of all the material, a more difficult task. In this example of a month's long-range objectives for 6^{eme}, Kernel Lessons Intermediate serves as a guide for the work to be done. Presentations of structures and some of the drilling and exploitation activities could be taken from the book, perhaps with alterations to suit the teacher's or the class's needs; these activities would then of course be supplemented with texts, dialogues, and other materials, either the teacher's own creations or taken from other sources (Practice and Progress, Question and Answer, Guided Paragraph Writing, Elementary or Intermediate Stories for Reproduction, etc.).

Time frame	: 1 month (November - 20 class hours)
Class	: 6th form, Lettres Modernes
Units completed	: Kernel Lessons, Units 1 through 7 and Unit 13; also comparison of adjectives.
Goal	: to complete Units 8, 10, 14, 9, 15, and 16

Most of the units dealt with in October were review, the new structural topics being the simple past with ago, the past continuous and the comparison of adjectives. During the month of November work on the simple past and past continuous would continue, adding more verbs, especially irregular. Also, of course, vocabulary and linking words - although, until, as well as, for example - would be presented along with the main items in the November Units listed above, namely:

- the comparison of adverbs (Unit 8)
- simple future (will/shall) in requests and offers, also future of must and can (Unit 14).
- polite requests and offers using shall and would (Unit 10)
- conditional I with going to (Unit 9); add conditional I with will (not in book).
- the present perfect simple with just (Unit 15); add already and yet.
- the present perfect simple contrasted with simple past.

The units aren't followed in order in this plan. The order in the book may or may not be the order in which you want to present the structures; you'll have to decide on the order you think best. In this scheme, Unit 9, which involves conditional I using going to, is left until after Units 10 and 14, which contain will/shall in polite requests and offers; thus the students are familiarized with will/shall before they encounter conditional I, so that will/shall can be used along with going to in Unit 9. Units 11 and 12 deal with the present perfect continuous, and are left for later, after students have learned the present perfect simple.

Each of these structural topics is dealt with in stages, beginning, as always, with oral-aural work before moving on to reading and, finally, writing. In general the teaching of these different structures will overlap somewhat, chronologically. For example, if the students have moved into the writing phase with will/shall in requests and offers, you may at the same time be giving them a reading comprehension involving conditional I, and may be about to start the present perfect with them. The actual time allotted for each Unit depends on the relative difficulty. The schedule for the introduction of November's structures might look like this:

Week 1: Units 8, 10
 Week 2: Units 14, 9
 Week 3: Unit 15
 Week 4: Unit 16

This schedule allows a full week for work on the forms of the present perfect - there are a lot of past participles to be taught - before getting into its *raison d'être*, i.e., how it differs conceptually from the simple past. This contrast can be moved up earlier if the students are ready, or can be delayed until December if they're having unusual difficulties learning the forms of the present perfect / simple past contrast, as this is the most difficult verb tense taught in the 6th year.

The important point in all this is the establishing of a rough schedule so that you can pace your progress through the material to be covered during the year. Whether you actually get to the present perfect in November (most teachers don't), or achieve whatever goals you set in the time you set for yourself, is less critical than that you take the time to divide the year's material into months or at least trimesters. If you do this, you'll avoid being faced with the problem of squeezing half a year's material into that short 3rd trimester.

2. Short Range Objectives (The Lesson)

An objective should be a statement of what the student will be able to do at the end of the lesson.

In order to ensure that every objective is written in useful terms, there are three basic guidelines to be followed. The first is the most important and must always be followed, the second isn't always necessary and the third isn't always practical. These three guidelines are called:

- a) Performance (without which there is no objective)
- b) Conditions and
- c) Criterion.

Performance -- What is the learner doing when demonstrating achievement of the objective?

Objectives only describe the results desired from a given lesson. They do not describe how to go about achieving those results. Different teachers may have different ways of achieving the same results. A statement which details the action to take place during the lesson is not an objective.

"Students will do drills using the present perfect." The above statement is not an objective because it is merely a description of the learning activities by which the teacher intends to achieve an objective.

"Students will ask each other about recent events using the form 'Have you already. . . ?' and will answer using the present perfect and yet."

What's the difference between the two examples? The second example shows the intent of the teacher to have his students use the language to communicate, and in particular, to use a specific part of the language.

EVERY OBJECTIVE SHOULD SHOW THE TEACHER'S INTENT.

A performance may be visible or invisible. Since our objectives must show what the student is going to do at the end of the lesson, we'll need to see it. If we cannot observe what the student does, then how can we evaluate whether or not he is doing it correctly? Here are some forms in which objectives are usually written:

Student will be able to _____.
When presented with _____, student will _____.
At the end of the lesson, student will _____.

In the blank spaces there should be a verb indicating an observable, measurable action. It must be a verb that describes exactly what the teacher wants the students to do.

Following are two lists of verbs. One list contains verbs which are observable, measurable actions (and thereby appropriate for use in objectives). The other list describes things which cannot be seen or measured and are therefore unsuitable for use in objectives.

<u>Action Verbs</u>		<u>Vague Verbs</u>
tell	read	know
write	ask	understand
describe	translate	appreciate
list	change	appreciate
explain	respond	comprehend
demonstrate	order	be aware of
answer	match	feel
underline	circle	think about

Sometimes a goal seems to be written in the proper form, but is not really an objective because the verb used is not an action verb.

Example of a non-objective:

"A student will understand the difference between everybody and somebody."

The problem with the above objective is that we have no idea of what it looks like when the student understands. (That gleam in the eye is not enough!) What we need to do is include an indicator behavior, something that is concrete to show that an internal, cognitive process is going on.

Example of an objective:

"Student will use everybody and somebody in sentences to describe who is present in a series of rooms."

Here the intent is the same as in the non-objective, but now it's clear what we expect the student to do when s/he understands.

2. Conditions

What will the learner be allowed to use? What will the learner be denied? Under what conditions will you expect the terminal behavior to occur? Are there any skills which you are specifically not trying to develop? Does the objective exclude such skills?

If these questions are irrelevant, then you don't have to add any conditions to your objective. Sometimes, though, it is necessary to state the conditions, i.e., "Given ten new vocabulary words. . . ." or "Without the use of a dictionary. . . ."

Example of an objective with conditions:

"When asked a question in the present perfect, the student will be able to reply with an appropriate sentence."

The important thing to remember about conditions is that you need to describe as much as is needed to make your intent clear.

3. Criterion

How well must the learner perform?

This is a guideline concerning time limits and level of correctness. We're not talking about minimum or adequate performance. We want desirable performance. Since you're going to the trouble of writing an objective, you might as well go all the way in being specific about what you want your students to do. How do you know if you need to include criteria? Ask yourself these questions:

- a) How well must a student be able to perform this thing in order for practice to be the only requirement for improvement.
- b) How competent must the student be in order to be ready for the next assignment?

If accuracy, quality, or a time limit is important, you need to include a criterion. They look like this: "Within 30 seconds...", "In not more than 10 minutes..."

C. IDENTIFYING OBJECTIVES

In each of the following sets of examples of objectives, note that each set is about the same subject, yet each objective asks for a different type of performance. It should be obvious from these examples that unclear objectives may be interpreted in many, many ways.

Read each of the sample objectives carefully. If you cannot see why the objective is or isn't stated in clear terms, reread the appropriate previous discussion.

Example 1

a) "To help them understand the simple present tense (He studies English)."

NO. Who will be helped? Where's the action verb? How will "they" show that "they" understood?

b) "The student will be able to make appropriate oral statements about pictures illustrating actions using the simple present tense."

YES. "Making oral statements" is something that we can measure.

c) "The student will be able to answer the question "What do you do every day?" by using the simple present tense.

YES. The teacher's intent to have the students use the simple present tense to talk about themselves is obvious.

Example 2

a) "The student will learn the new vocabulary words captain, professor and army."

NO. How will you know if the student learned the words? What do you want the student to know the words for anyway? Do you want him or her to write them, say, circle them, . . . ?

b) "The student will be able to give the appropriate vocabulary word when shown a picture of a professor, captain and army."

YES. Now we know what the student will be doing at the end of the class.

Example 3

a) "The student will thoroughly understand how to tell time."

NO. What will the teacher see when the student "thoroughly understands"? Where's the action verb?

b) "When shown a particular time on a clock face, the student will be able to write the correct time, both numerically and with words."

YES. Note that there is a condition mentioned here - "When shown a particular time--".

Example 4

a) "The teacher will demonstrate the use of the prepositions on, under, and above.

NO. What will the students do?

b) "The student will give the appropriate oral statement when i the teacher places a book (or other object) under a table, above the table, and on the table."

YES.

c) "When given statements using on, above and under, the student will draw an appropriate picture on the blackboard and write the appropriate statement beneath.

YES.

CHAPTER IV

LESSON PLANNING

A. WHY A LESSON PLAN?

After you've established the objectives for the lesson, then what? Where do your students stand in terms of the final objectives? How do you plan for the students to achieve the objectives? Which methods and techniques will best serve as learning activities for that particular lesson? These questions and others must be answered before you begin teaching.

An organized lesson plan is more than just valuable; it is essential. As a teacher, you can't afford to risk leading the student down a blind or deadend alley. The student loses sight of the objective, and with the direction lost he'll most often just sit there in the dark contemplating his frustration rather than the lesson. He becomes confused, loses confidence in both himself and the teacher. His interest wanes, and hence he becomes a discipline problem. Once a student becomes confused and disinterested, your job as a teacher becomes 10 times as difficult. The following are some guidelines and suggestions for lesson planning.

B. PLANNING GUIDELINES

There are three guidelines to use when planning lessons, and some pretty good reasons for following them. They're as follows:

1. When introducing new material, limit it to either new vocabulary or a new grammar structure.
2. Sequence the learning activities of learning activities provided.
3. Make sure there are a variety of learning activities provided.

Now, a little more detail about each of these guidelines.

1. When introducing new material, limit it to either new vocabulary or a new grammar structure.

Any one lesson can, and even should, contain introduction of both grammar and vocabulary. However, they should not be dealt with at the same time. If this is done, the lesson becomes too difficult to understand. The teacher should, instead, present only one of them clearly and completely before dealing with the other keeping in mind that in the EFL classroom you should approach the unfamiliar through the familiar. For example, don't make a new grammar structure more difficult simply because you have used unfamiliar vocabulary in the examples given. English doesn't have to be as difficult as some people believe it to be. As long as you... don't barrage the student with new material, and you present material systematically, most students will pick it up readily.

When you present new vocabulary, introduce it in a familiar grammar structure, one that the students know pretty well. The inverse is true also: use familiar vocabulary when introducing a new grammar structure. When presented in this manner, the student can concentrate on the new material and on various odds and ends from other structures or vocabulary.

Some lessons, however, you may want to present a reading passage, or review a particularly difficult objective from the previous lesson. Fine. But the guideline still holds: don't present additional new material. Whatever your objectives may be, make sure the students can use it well before going on to something new.

2. Sequence the learning activities so that each one builds on the previous activity.

Build on the previous activity. For instance, first you explain the new grammar structure, then demonstrate it, then initiate a real communication, then practice with drills. Each activity builds on the previous one. After drills, you might have a reading exercise, or writing, or both. Or a game or dialogue. Something to reinforce what was taught. This is a pretty basic concept in learning.

The following is a list of the most common "steps" used in learning. Keep them in mind when planning your lesson, and also when planning specific activities. They apply to both.

(Student listens to explanation, watches demonstration, then does it himself). Passive to active - easy to difficult - simple to complex - known to unknown - familiar to unfamiliar - doing it with help to doing it alone -

With guidelines in hand, let's look at the format and content of the lesson plan. Every lesson plan should have the following forms:

- | | |
|-----------------------------|---|
| <u>Objectives:</u> | a statement of the objectives of the lesson. |
| <u>Visual Aids:</u> | a list of the visual aids used in the lesson. |
| <u>Learning Activities:</u> | a list and description of the learning activities provided in the lesson. |

3. A variety of activities

There are different learning activities for each lesson, depending on whether it is a new grammar structure, new vocabulary, a reading lesson, a writing lesson, or review of the previous lesson, and also depending on how you want to go about teaching the objective. That you must decide for yourself. The different procedures, methods, and techniques are presented in the TEFL manual for just such decisions. However, two activities should always be included: a warm-up drill to start things off, and a review to wind things down. Between these two, different teachers have different methods. That's where your ability as a teacher comes in.

C. LEARNING ACTIVITIES

1. Warm-up Drill

The warm-up drill should be included in every lesson. It should be on something they are familiar with, something they know well. The reasons for this are twofold :

- it builds up their self-confidence.
- it sets a good pace for the rest of the lesson. If you started off with new material, with something difficult, you would run the risk of getting bogged down. That could do irreparable damage to the rest of the lesson in terms of their self-confidence and pace. Make sure you include a warm-up drill in every lesson.

2. The lesson

As stated before, the lesson may be new material (a new grammar structure or new vocabulary), a reading lesson, a writing lesson, or a review of the previous lesson if it was especially difficult. For the sake of space and time, however, assume that it's a new grammar structure. The list of activities might look like this:

- Presentation of grammar structure
- Development of grammar structure
- Real communication
- Drills
- Reading exercise on grammar structure (Exploitation)
- Writing exercise on grammar structure (Exploitation)
- Reinforcement activities

The last three activities are for exploitation of the structure but exploitation could take the form of a game or a dialogue also. Whatever you feel serves the purpose best. It should be a different activity to keep the student's interest, and to reinforce the structure.

When you first begin teaching, your lesson plan will be a lot more specific than after you have had a year's experience or so. You may have to jot down reminders: to demonstrate the activities first, for instance. As you gain experience, and become more aware of procedures, your lesson plan will look a lot simpler.

Be sure to include the sentences and vocabulary you want to use in drills and examples. If you don't, you may end up using words they've never had before, and then you have to set the objectives aside while you give the meanings of the new words. With a difficult structure, that can be disastrous.

As for evaluation, do that as you go along. Since your objective will probably be the thrust of the real communication, as you practice you will also be evaluating. If they have achieved the objectives, then go on to the drills and reinforcement activities. If not, they need more practice: with real communication, with drills.

3. Review

Every lesson needs a review after the learning activities. Always use a activity from the lesson; a new activity may only confuse them. Since drills are the quickest and easiest, they are most often used. If by chance the bell rings early, or the learning activities have taken longer than you expected, review the following day. Whatever, REVIEW!

D. EVALUATION OF YOUR LESSON PLAN

The following is an excerpt from the article "Adapting Language Materials" by Earl Stevick. The three qualities may be useful as you evaluate the lessons you have planned.

"I would like to suggest that, in evaluating a set of language lessons one should keep in mind three qualities."

Every lesson, every part of every lesson and even every line may be judged on three qualities, which we shall call "strength", "lightness", and "transparency", in the sense in which we shall use these terms, "weakness", "heaviness", and "opacity" are usually undesirable. There are however situations in which a certain amount of "heaviness" and "opacity" can be very useful, and the same can even be said for "weakness". I would only assert that "weakness", "heaviness", and "opacity" are warning signs, and that their presence calls for special justification in terms of the lesson as a whole.

a) Strength. Does it carry its own weight in terms of the student's non-linguistic interests? In the evaluation of an entire course, concern about strength in this sense will lead to such questions as:

- Is the content relevant to the present and likely future needs of the students?
- Does the course contain sufficient vocabulary and structure so that the students can reach their goals?
- Are the materials authentic both linguistically and culturally?

Looking at a single lesson from the same point of view, one may ask:

- To what extent will the students be able to use the content of this lesson immediately, in a life-like way?
- Will the students desire from this lesson satisfactions which go beyond the mere feeling of having mastered one more lesson, and being ready for the next?

On the smallest scale, a sentence like "your horse had been sold." is weak to the point of being feeble-minded unless it is presented in the context of a fairy story, because there is no situation in which it can be used fairly frequently. But we must distinguish between the ease with which a situation can be created in the classroom, and the frequency with which it actually gets commented on in real life. In this latter respect, "The book is on the table" is still relatively weak. A sentence like "I need a taxi" is stronger, because most people aren't concerned about being able to express the most obvious location of a book.

In the same way, "I need a taxi" is stronger than "I need a hinge" for most students. But strength is always relative to the needs and interests of the students. Some people talk about hinges every day and never see a taxi. For this reason, strength is the most difficult of the three qualities to build permanently into a fixed set of materials.

- b) Lightness. Is a single unit so long that the student wearies of it before it is finished, and loses any sense of unity? Does an individual line weigh heavily on the student's tongue, either because of the number of difficult sounds or because of its sheer length? With respect to lightness, "Your horse had been sold" and "I need a taxi" are approximately equal. Heaviness in this sense may vary with the language background of the learner: most learners would find "I need a hinge" a bit heavier than "I need a label", and the latter would be phonetically heavier for speakers of Spanish than for speakers of German.

In general of course, early lessons should be rather "light" But Alex Lipson is one authority who advocates putting some "heavy" items into the very first lessons, when the students are in their freshest and most open state. This is an example of how none of these three qualities has absolute positive value, and lack of these qualities is not necessarily bad.

- c) Transparency. Looking at an entire course we may ask:

- Do these materials make clear at least one way in which they can be used?
- Is it easy to find where a given point of grammar has been covered?

With regard to single lessons, we may ask:

- To what extent does the student know what he is doing and why?
- How easily can a teacher or adapter find the places where he can make changes or additions without destroying the lessons?

With regard to single lines, we may ask:

- Can the meaning be gotten across without translation? Can a student see enough of the structure of this sentence so that he can use it as a help in composing and comprehending new ones?

Once again, "transparency" is not an absolute value. The aspect of inductive teaching of grammar, for example, comes from the fun of working one's way out of a temporary structural fog. And lexical transparency is less urgently needed in a course that makes regular use of native-language glosses than in a course that is thoroughly mono-lingual.

- d) Summary comments on the three qualities. Obviously, in even the best of lessons some lines will be stronger than others, every line has some "heaviness" and many will be partly "opaque". Even so, I believe that these three criteria are worth the attention of anyone who is writing or evaluating language lessons. "Lightness" and "transparency" can conceivably be made permanent attributes of permanent lessons, but only project-by-project adaption will keep strength from deterioration.

E. SAMPLE LESSON PLANS

There are as many ways to write a lesson plan as there are teachers of English in Morocco. Keep in mind though that (1) a lesson plan is a logical progression through presentation, development and exploitation, going from what the student knows to what he doesn't know and (2) that one doesn't "outgrow" the need for a lesson plan during the course of his/her teaching experience. There is no infallible way to present new material. Each class is different, each day is different and the lesson plan should be designed to meet the challenges of both.

The following is a lesson plan which has kept in mind all the necessary aspects of good lesson planning. It contains the objective, warm-up drill, presentation, development of a new structure and the three guidelines for lesson planning.

Objective

Student will use the present tense of "to be" verb in asking other students questions about objects and in responding with both affirmative and negative.

Visual Aids

pocket, chart and cards

Learning Activities

- Warm-up drill

substitution drill with "to be" verb.

a) Teacher demonstrates with three examples:

This is a book
pen
eraser

b) Students do:

This is a book
pen
eraser
desk
notebook
comb

That is a book
pencil
window
blackboard
knife

- New Material: "to be" verb with question and answer.

a) Explanation with pocket chart:

Teacher manipulates	This is a book. Is this a book?
Students manipulate Student manipulates	That is a pen. Is that a pen?
Teacher holds up book	Is this a book? Yes, it is. (on pocket chart)
Teacher holds up book	Is this a pen? No, it isn't.

b) Demonstration orally:

Hold up book	Is this a book? Yes, it is.
Hold up pen	Is this a book? No, it isn't.

c) Real Communication:

Have students take out an object.

Give three examples, having students repeat each two or three times for practice.

Is this a book?	Yes, it is.
Is this a pen?	No, it isn't
Is that a comb?	Yes, it is.

- * Beginning with same three examples, ask students.
- * Have students ask one another.

d) Question/Answer Drill

*Demonstrate three times, then begin with same three.

Is this a pen? Yes, it is. No, it isn't.

pen
comb
notebook
eraser

Is that a window? Yes, it is. No, it isn't.

bench
blackboard
knife

e) Reading Exercise : page 29, exercise A (hypothetical)

f) Writing Exercise : (assign as homework) copy page 30 Exercise C

*Review Question/Answer Drill

*See exercise E under New Material. (hypothetical)

The following lesson plan is more complex, involving several new structures and new vocabulary, presented and then used in a dialogue. The format of this particular dialogue lesson is only one of several possible; the way you present a given dialogue will depend on your own preferences and objectives.

In this lesson plan, the objectives are to present, drill and exploit the new structures, briefly present new vocabulary, and then use these new items in a dialogue which the students will have to reproduce and about which they will answer questions. The entire hour is oral work, using only VA's, except for the model sentences at the end of the structure presentations. The following lesson (this hour will be quite full) can go into variations on the dialogue, e.g. fixing a bicycle instead of a scooter (How am I going to get to school? etc.)

Student objectives: Students will perform dialogue in pairs, using only VA.s as cues, and answer questions about the dialogue, using the new structures and vocabulary correctly in their responses.

New Structures: Future of can and must, in order to

New Vocabulary: Fix, tools, without, tire, flat tire, wheel

Warm up: Review must (have to), can, will in polite requests

I. Presentation, drilling and exploitation of new structures.

a) future of must

1. Presentation

Georgine works in a bank. Work begins every morning at 8.00.

When must Georgine get up in the morning? (6.30)
Ask him, etc.

But next month Georgine is going to have a more important job, and work is going to begin at 7.30.

Listen: Next month Georgine will have to get up at 6.00.

Repeat: will have to
Georgine will have to get up at 6.00. Repeat.
Question: when? (Students ask each other)

Georgine wears a dress to work now. She doesn't have to wear a suit yet.

What will she have to wear next month?
Ask her, etc.

2. Drilling

Listen: Georgine will have to buy a suit next month.
(students repeat)

--sell her old car (students perform substitution)

--we

--next year

--get a new car

--Aicha

--move to Oulad Said

Listen: Driss works eight hours a day. ten hours
At his new job, Driss will have to work ten
hours a day. (students repeat)

--Driss knows French and Arabic. English

-- Driss walks to work every day. drive

--Driss has a bicycle. car

--Driss lives in Ben Jdid. Tangiers

3. Exploitation

What will you have to do if you come late to school
tomorrow? (go to administration, get entry slip)

What will I have to do if you cheat on an exam?

What will you have to do if you go to the university?

b) Future of can

1. Presentation

Frank isn't very strong. He can only lift 20 kg. But
he's going to start lifting weights. (VA)

Listen: If Frank lifts weights every day, he will be
able to lift 30 kg after one month.

Repeat: will be able

Frank will be able to lift 30 kg after one month.

(students repeat)

Ask her: how much? (students ask each other)

Amina is only five years old. She can only speak Moroccan Arabic, but she's going to begin school soon. Which languages will she be able to speak when she finishes the 4th form?
Ask him. (students ask each other)

2. Drilling

Listen: In twelve years, Amina will be able to speak English. (students repeat)

--In two years (students perform substitution)

--we

--get a passport

--I

--next year

--drive a car

Listen: Abderrahim has just bought a lottery ticket. He can't give a lot of money to his parents. But if he wins the lottery, he will be able to give a lot of money to his parents. (students repeat)

--Abderrahim can't save any money in the bank.

(students: If Abderrahim wins in the lottery, etc.)

--He can't buy any new clothes.

--He can't get married.

--He can't visit his brother in Belgium.

3. Exploitation

What will you be able to do if you pass the bac?
Where will you be able to go if you get a passport?
You're learning a lot of English. What will you be able to do if you go to the US? (visit my teacher, study, get a job, etc.)

c) in order to

1. Presentation

Malika's sister lives in Germany. Malika wants to visit her. She has the money, but she doesn't have a passport.

Listen: Malika will have to get a passport in order to travel to Germany. Repeat: in order to.

Malika will have to get a passport in order to travel to Germany. (students repeat)

What must Frank do in order to become stronger?

2. Drilling

Helen wants to get her driver's license. She has to go to driving school.

Helen has to driving school in order to get her driver's license. (students repeat)

--John wants to fix the light. He has to stand on a chair.

--Susan wants to save money. She sold her car.

- Hamid wants to see his friends. He's going to the café.
 --We want to finish this lesson. We must hurry.

3. Exploitation

What must you do in order to become an English teacher?
 What must you do in order to go to the university?
 What must you do in order to pass the bac?

II. Model Sentences: Repeat the last question of each of the three exploitation questions, put best student answer on board for students to copy.

III. Presentation of dialogue vocabulary: fix, tools, without
 (VA of a car with Mr Goodbar and a mechanic looking under the hood at the engine.)

Does Mr Goodbar's car work well? (No, . . .)
 No, it doesn't work. Who's that man next to him?
 Yes, he's a mechanic.

Listen: That mechanic is going to fix Mr Goodbar's car.
 Repeat: fix.

That mechanic is going to fix Mr Goodbar's car. (students repeat)
 Can you fix cars? scooters? my blackboard?

Look at these (pointing to wrench & screwdriver in VA above).
 Ask me. (student: What are those?)

Those are tools. Repeat: tools
 Question: going to do. (student: What is he going to do with the tools?)

Answer? (student: He's going to fix the car with those tools.)
 Ask him.

What else can you fix with tools? (scooter, bicycle, refrigerator, TV)

Look at this man. (VA with man in a suit looking under the hood of his car, puzzled expression)
 His car doesn't work, either, but he doesn't have any tools.
 Question: can, fix. (Can he fix his car?)
 Answer? (No, he can't)

Ask me why. (Why can't that man fix his car?)
 Because you can't fix a car without tools. (Gesture indicating negation) Repeat: without

You can't fix a car without tools. (students repeat)

Can you fix a refrigerator without tools?
 How about a television? (If student says no, mime pounding the top of a TV with your fist)

What must you have in order to travel abroad? (money, passport, visa)

Sentence: without, passport
 without, money
 etc.

IV. Dialogue Repetition

Suggested VA's:

1. Miloud next to scooter with a flat tire; Boubker walking past.
2. Scooter with back wheel off; tire lying on ground next to wheel.
3. Boubker with speech balloon picturing wrenches and screwdriver; Miloud with similar balloon, but with big red x through the tools.
4. Boubker looking doubtful; thought balloon with crossed out tools and an arrow pointing from crossed out tools to crossed out scooter.
5. Miloud with balloon showing him going to work, e.g. office; Boubker with balloon showing Miloud on a bus.
6. Miloud with balloon showing himself frowning at a bus; on the other half of VA, Miloud at the wheel of a car with frowning Boubker in the passenger's seat.

Look at this picture (1st VA). Question: Who?
This is Boubker and Miloud. What is Miloud trying to fix?

Listen: Hey, Boubker? Will you help me fix my scooter?
(students repeat)

Question: matter with.

Listen: That depends. (Dubious facial expression, wiggling of hand, indicating doubt.) What's the matter with it? Repeat: That depends. (Same expression and gesture)

That depends. What's the matter with it?
(students repeat)

Good. Two people: Boubker and Miloud. (Pairs of students go through first two lines, taking roles.)

Entire dialogue is built up this way, choosing two or three pairs of students to recap from the beginning after each new line - or two - is added. Wheel and flat tire, like depend are presented contextually as they occur in the dialogue, with the aid of the VA's. Note that the recaps can each be split in half toward the end of the dialogue - one pair of students doing the first part, another pair doing the last - to get more students involved. But the recaps should always be done in pairs (or in groups of three, if it's a triologue), not by jumping around from student to student at random -- the latter is appropriate only for a guided composition.

V. Comprehension Questions

- a) What's Miloud's problem?
- b) What will he have to do in order to change the tire?
- c) Does Boubker think it will be easy?
- d) Will it be easy? Why not?

- e) How is Miloud going to get to work? Is he going to take the bus? Room for disagreement here - we don't know for sure)
- f) How is Boubker going to get to work?
- g) Do you think Miloud and Boubker are friends? Why?
- h) Who has a better job - Miloud or Boubker?
- i) What will Miloud have to do with his scooter?
- j) How do you get to school?
- k) Do you have a scooter? bicycle?
- l) What do you do when you get a flat tire?
(Do you fix it? Do you have the tools? Do you take it to someone?)

The Dialogue:

Miloud: Hey, Boubker, will you help me fix my scooter, please?
 Boubker: That depends. What's the matter with it?
 M: It only has a flat tire, but I have to take the wheel off in order to change the tire.
 B: Well, that's not very difficult. We'll need a few tools, that's all.
 M: That's the problem - I don't have any tools here.
 B: Hmmm. That is a problem. We won't be able to change the tire without tools.
 M: But how am I going to get to work without my scooter?
 B: Maybe you'll have to take the bus.
 M: Yecch. I hate buses. Boubker, can I take your car?
 B: Then how will I get to work?
 M: Do you want me to give you a ride in your car?

Development

During the second stage - usually the second hour - the DRILL is used to reinforce what has been grasped and to extend vocabulary if necessary.

Exploitation

At a final stage students may be encouraged to communicate among themselves on a theme similar to that of the dialogue that has been mastered. When this is done sensitively and well, the quality and amount of idiomatic English that the students prove able to use are deeply satisfying to both the students themselves and the teacher, for they bring out not only what has been done, but much of what has been acquired in the past.

Review

This should be designed to reinforce the needs of the students as determined by the teacher during the lesson.

The third lesson plan is designed for the teaching of a text. This particular text would be used in 7ème année and we would assume that the grammar structures have already been taught. The purpose of of the text is to reinforce the grammar through contextualization.

A review of the grammar is done first in order that they understand it's usage in the text and are themselves able to use it correctly.

Objective : Given the following text, the students will be able to give oral answers to comprehensive questions about the passage.

Structures : Past perfect in a relative clause after a conjunction. Simple past with would.
*(Do not let them think that would is the past tense of will.)

Expressions : to make sure that
to make a fuss

Vocabulary : wad, queue for, notes (bank notes)

A Thief in the Bus
from English Texts by J. de Sarcilly

Mr Smith gave his wife ten pounds for her birthday, ten pretty pound notes. So the day after her birthday, Mrs Smith went shopping. She queued for the bus, got on and sat down next to an old lady. After a while, she noticed that the old lady's handbag was open. Inside it, she saw a wad of pound notes exactly like the ones her husband had given her. So she quickly looked into her own bag. Mrs Smith was sure that the old lady who was sitting next to her had stolen them. She thought she would have to call the police; but as she disliked making a fuss and getting people in trouble, she decided to take the money from the old lady's handbag and say nothing about it. She looked round the bus to make sure nobody was watching, then she carefully put her hand into the old lady's handbag, took the notes and put them into her own bag.

When she got home that evening, she showed her husband the beautiful hat she had bought.

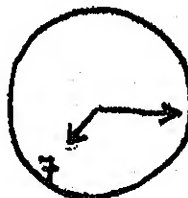
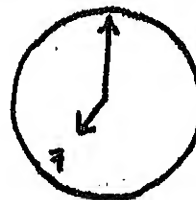
"How did you pay for it?"

"With the money you gave me for my birthday, of course," she replied.

"Oh! What's that, then?" he asked, as he pointed to a wad of notes on the table.

a) Presentation of Grammar : Past perfect
Students can say all or most of this from the drawings, when encouraged to do so.

Mr. Smith woke up
at 7:00.



At 7:15, his wife brought him a cup of tea in bed.



Ask questions enabling the students to retell what has just been said.

Practice the past Perfect with a Q/A drill. What did he do when he had drunk his tea?

he had washed and shaved?

after his wife had brought him the tea?

he had woken up?

Insist on complex answers : When he had drunk his tea, he got up.

- b) Development of Grammar
Simple Past with would have to
 Use direct speech to start with.

T. You're Mr Smith. Tell us what you will have to do today.

S. I'll have to . . .

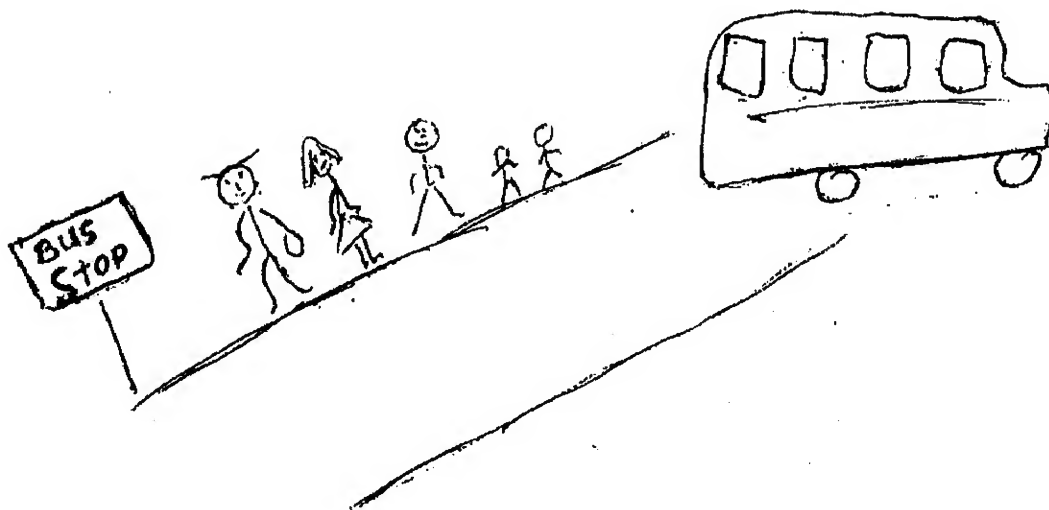
cues: go to the post office
 to the petrol station
 to see friend.

T. What did he tell us?

S. He told us that he would have to . . .

c) Presentation and Development of Vocabulary
(to make sure that . . .)

- T. Is that door closed? (to a student) Are you sure?
Go over and make sure, will you? Thank you.
- T. Where's your pen? Are you sure? (student looks inside the pencil case)
- T. Why did he do that? (to make sure)
- T. I have to go to Marrakech this afternoon.
- S.S. You must make sure that you have enough petrol in the car/
that your papers are in order/that you have enough money for
the journey, etc.
(wad)
- T. I haven't enough money for the journey, so I must go to the
bank. What will they give me? (A wad of bank notes)
(to make a fuss)
- T. The tea was cold, so Mr Smith made a fuss.
Why did he make a fuss? Which tea was cold? (The tea that
his wife had brought him: past perfect in relative clause.)
Mr Smith dropped the cup that she had brought her husband.
What did he do? Why? Which cup did she drop? (insist on
complex answers)



(to queue)

- T. What are these people doing?
 S. Waiting for the bus /standing in a queue/queueing for the bus.
 T. When the bus came, the man at the end of the queue tried to get on. What did the other people do?
 (made a fuss)

d) Reading

Read the text to the students

e) Development: Comprehension questions on the text.

Questions : Remember while conducting comprehension questions that the students have not yet seen the text.

- * How many characters were there in the story?
- * Was there anybody else? Have you forgotten anybody?
- * Did Mr Smith give his wife anything? What? How much?
- * What did he give her five pounds for?
- * What were the notes like? old? new? clean? dirty?
- * What did Mrs Smith do with the money?
- * When did she go shopping? On her birthday?
- * Was it a long way to the shops? Did she walk?
- * Were there a lot of people at the bus stop? Why did she have to wait for another?
- * Did she find a seat?
- * Who did she sit next to?
- * Did the old lady have anything with her? What was she carrying?
- * Did Mrs Smith notice anything about the handbag?
- * Did she notice at once or after a while? (becomes self-explanatory)
- * What did she see inside the old lady's handbag?
- * What were they like?
- * What did Mrs Smith think when she saw the notes?
 (that the old lady was a thief)
- * What did she do first? (looked into her own handbag)
- * Why (to make sure)
- * Was the money there?
- * What did Mrs Smith think the old lady had done?
- * What did she think she would have to do?
- * Did she want to make a fuss? Why not?
- * What did she decide to do instead?
- * Was she going to say anything?
- * Was it dangerous? Why? Did anybody see her?
- * How did she make sure that nobody could see her? (looked around)
- * Did the old lady notice anything?
- * Did Mrs Smith buy anything? What?
- * What did her husband say/ask her when he saw the new hat?
- * Why did he ask her how much she had paid for it?
- * Had she forgotten to take the money?
- * Where had she left it?

f) Exploitation

Questions to be asked after the text has been read by the students.

- * Was there really a thief on the bus?
- * Was Mrs Smith a thief or not?
- * Why? (her point of view, the old lady's point of view)
- * What do you suppose the old lady did when she discovered that her money was gone?
- * How did Mrs Smith feel, in your opinion? Do you think she told her husband? Why?
- * What would you do if it happened to you?

Time suggested: 2 hours

The second hour could serve as a step towards a guided written exercise, in the form of answers to questions.

CHAPTER V

THE FIVE TEACHING-LEARNING PRINCIPLES

As a teacher, you can have all the direction in the TEFL manual, clear objectives and organized lesson plans, but unless you have a solid background of teaching and learning principles, your objectives can still run asunder.

This is where the Five Teaching-Learning Principles come in: to provide some guidelines for when you step into the classroom, for when the lesson planning is over. If your teaching is consistent with these principles, the learning of the students will be made a lot easier. Read them. Think about them. They should be second nature when you're teaching.

1. Perceived Purpose:

The student must see why he should study something.

Wouldn't it be just wonderful if every student were self-motivated when he walked into the classroom? Unfortunately, most students aren't. So that makes it the responsibility of the teacher to see that the student is motivated to learn. This motivation must come on two levels: motivation toward the particular subject, and motivation towards the daily lesson.

In regards to motivation toward English, keep in mind that beginners don't know if they will need English at this stage. Therefore, try to motivate them toward English so that they will have this tool if and when they need it. Once a student sees how he can benefit from the subject, he will want to learn. But also you the teacher must believe in what you're teaching. (How much did you learn from teachers to whom teaching was just another job?) To be sure, there are students who will most probably never use English, who will never be motivated to learn English. That's where motivation toward the daily lesson plan comes in.

If you have students who could give a cat's ankle for English, then it becomes your responsibility to motivate them by enjoyable and interesting lessons. Regardless of how boring your grammar course was, it didn't have to be. Always try to think of new activities to make English interesting. Be creative!

Another important thing to keep in mind is this: people only understand things that they can relate to their own lives; they are motivated by things which are important to them. As a case in point, try explaining "medina" to somebody back home. Most likely, they wouldn't begin to understand because they would have no frame of reference.

Some practical means of incorporating Perceived Purpose in your teaching:

- a) In your daily lesson, make up sentences about the students in your class. For instance, "Abdellah's father is a baker."... so make up a sentence having to do with bread. Or introduce vocabulary that has to do with basketball or volleyball. Or farming. This necessitates knowing your students and what they're interested in. Find out! Teach them about Morocco while you teach them English... you'll be surprised at what they don't know.
- b) Before you introduce new material, tell them what and how they will be able to use it. For instance: "Today we're going to learn how to tell time. How many of you know how to tell time?" And so on. But don't bore them to tears when you do. Put some excitement into it!
- c) Another possibility is English awards. There are Bic pens for one, and you can afford them on your living allowance. And good fountain pens or dictionaries are prized possessions. Material rewards aren't the best kind of motivation, admittedly, but it's better than nothing.
- d) Another possibility: Start an English club, with the condition that they have to have a "12" average. Have interesting activities in the club so that they'll want to join.

These are just some of the possibilities. There are as many motivations as there are people. Stop, look, and listen to your students. You'll be surprised at what you find out.

2. Graduated Sequence:

The student must proceed step by step, and each step must in some way be more difficult than the first.

Ever study calculus? Can you imagine studying it before you had any mathematics? Take your students step by step, leaps and bounds come later. Here are some of the most common Graduated Sequences:

simple to complex
 easy to difficult
 known to unknown
 familiar to unfamiliar
 passive to active (teacher demonstrates, then students)
 doing it with help to doing it alone
 less motivating to highly motivating

And some practical means of incorporating this into your lesson:

- a) Start your lesson with a warm-up drill on something they know pretty well. This not only establishes a good pace, but it also gives them some self-confidence.

- b) Always demonstrate drills, real communication, or what not before you have the students do them. Assume that the student doesn't know how to do the exercise. Also, have your best students go first: it sets the example for the other students, and cuts down the chances of getting bogged down.
- c) Break your objective down into smaller parts. If your objectives have to do with the conditional in affirmative and negative, present the affirmative one day and the negative the next.

3. Appropriate Practice:

All students must practice doing the action described in the objective before being evaluated on it.

You can't expect a student to use the past tense well if he hasn't had a lot of practice. So, keep a couple things in mind:

- a) The students need practice up to and including whatever action the objective describes.
- b) The evaluation should be under the same conditions stated in the objective. For instance, don't have the students make statements about a picture for practice, then change it to situational reinforcement for evaluation.

4. Individual Differentiation:

Each student should be given the opportunity to learn in the way best suited for him.

There are many roads to nirvana. When you use this principle, you make your job a lot easier. By providing rewarding learning experiences to all your students, you avoid both discipline problems and disinterested students who discourage others from learning. You can incorporate Individual Differentiation by dividing your class up according to interest groups: shopkeepers, farmers, etc. Or you can divide them up according to learning speed by having seminars; by having the faster students help (or even teach) the slower students. The slower students love it. And as for the faster students... wait and see how well you learn grammar after teaching it for two years.

Other Suggestions:

- Students who get the correct answer first during practice can put the answer on the board, or give a demonstration to the rest of the class.
- Give extra assignments as homework.
- Give extra attention to those students having trouble.
- Make sure you have a variety of learning activities.

5. Feedback:

As the student progresses, he must know whether he is performing correctly or not. You can accomplish this in the following ways:

- a) saying right or wrong
- b) saying right or wrong with an explanation
- c) giving the right answer
- d) having another student give the right answer
- e) giving the right answer with explanation

Most Important:

Give as much positive reinforcement as possible. Only negative feedback can get pretty destructive. But be careful with the "excellents" and "very goods"; save the superlative for superlative situations.

CHAPTER VI

THE TEFL METHOD IN MOROCCO

Having already discussed objectives and lesson planning, we now move to a broader, but at the same time, more specific aspect of TEFL. That is the 3-step TEFL Method. Broader because it encompasses the definition of objectives, lesson planning and the actual classroom teaching activities but also more specific than any of the above because it follows a certain language objective through from start to finish in 3 defined steps, the order of which, however, is rather flexible. These steps are 1) Presentation, 2) Development, and 3) Exploitation, all three being important to the successful completion of what is being taught.

Lessons should have variety; they shouldn't be tedious or predictable (after all, can we ever really predict what patterns conversation will follow?); and yet, they should flow logically and smoothly to completion. This means that not all lessons need follow the Presentation/Development/Exploitation (PDE) as such. They can be mixed up as the following simplified lesson plan shows:

New grammar	-P
Review	-E
Drills	-D
New vocabulary	-P
Sentence with new vocabulary	-D
Reading	-E

1. Presentation:

Presentation is perhaps the most important part of language teaching because it is here that the student is first exposed to the use of the structure/word in the target language. Therefore the presentation has to be correct and as clear as possible. The responsibility therefore, lies on the teacher to identify whatever is to be presented, analyze it with respect to its meaning, function and importance to the language and design a presentation that successfully conveys these ideas. This can be done in several ways but each should create a need for what is to be taught. The student should be brought to the brink of frustration (note: he should not be made to feel frustrated) because all he lacks is that word or structure which will fulfill the need. Lesser need-creating forms but equally valid are those involving outright explanation (usually a more advanced form of presentation) and audio-visual aids, which are very useful. One should be very careful with translation, but not avoid it entirely if it will help solve a problem quickly and easily. Presentation should be short, to the point and not involve any extraneous information.

2. Development:

Development is the mechanical part of language teaching. In its initial planning stages it does, however, involve a degree of

thought as to how to best attain its goal, that being to help the students internalize/memorize the material which has been presented. The most efficient way to do this is through drills (discussed in Chapter X), which give the students practice on grammar points which they have been introduced to. Drills though, should have meaning and relevance to the language as a whole. They should not be designed in such a way as to be isolated from real communication. Many teachers are often guilty of allowing meaningless and non-sensical sentences pass in drilling exercises simply for sake of correct grammar usage. This is wrong! Drills should be short and easy, deal at the outset only with what was presented and not be encumbered by the use of extraneous material such as new vocabulary which only tends to confuse and discourage the student.

Development should not only consist of drills. Teachers who over-dose on drilling tend to lose their students' interest and enthusiasm. Development of a structure can also be done through activities involving audio-visual aids, pictures, blackboard stick figures, tapes, felt boards, flash cards etc. (Visual-aids discussed in Chapter XV), dialogues and question and answer.

Development is often felt to be uninteresting and boring because of its mechanical nature. However, for the students, it is the learning step of the TEFL Method. Practice and correct usage are essential to language learning. Here, the teacher must be keenly aware of what is being said and correct constantly. It is much harder to reteach a language than it ever was to teach it originally. Watch for errors, correct them effectively and demand repetition of the correct forms.

3. Exploitation:

Exploitation is the last step of the TEFL Method. Prior to this step the teacher has been in full control allowing only that which he feels necessary to a successful grasping and learning of the structure in question. However, in exploitation the student initiate the communication and is only guided gently by cues and hints offered by the teacher. Exploitations without a doubt, offer the greatest amount of room for creativity in that in this step one has the liberty of using all the background material the students have had to that point to emphasize the use of the new structure and you get the students thinking and using the language in real communication.

To sum up the TEFL Method, let's look at it from a teacher student standpoint. Remember these when planning your objectives/lessons depending on their scope. Teacher: Presentation/Development/Exploitation. Student: grasp/learn/use.

CHAPTER VII

THE TEACHING OF PRONUNCIATION

Good pronunciation does not just happen. It must be taught. Merely hearing a second language, however good the models, does not automatically result in good pronunciation.

There is no need, however, for Moroccan students to speak exactly as you do. There is a wide range of understandable English pronunciation in the world, as well as within America or Britain itself. There is nothing wrong with "Moroccan English" as long as it is understandable to all other speakers of English.

In order to be understood, the Moroccan speaker must make the contrasts which are significant to an English speaker. The difference between /what/ and /wat/ is not contrastive, i.e., both will be understood as "what". But /pig/ and /big/, /writing/ and /riding/, /shit/ and /sit/, all common mistakes, can cause at best a brief communication breakdown, and at worst a serious misunderstanding. For this reason, it is necessary to teach the sounds that are contrastive in English but not in the native language, but not necessary to teach contrasts such as /met/ and /net/, which the pupils already make.

These contrasts are most easily seen through the use of minimal pairs which are pairs of words which are pronounced alike except for one sound (or suprasegmental). In the minimal pair "bin/pin", the only difference is in the initial sound: /b/ vs. /p/. Try to identify the sounds contrasted in these five minimal pairs and make some more minimal pairs for that contrast:

bat/bet pin/pen boot/boat sock/shock bus/buzz

It may not be meaningful to a pupil to be told that he is mispronouncing words. Also, it may be threatening to him. If the troublesome contrast is put into a "minimal pair sentence" and presented with a visual aid, he can easily see how important correct pronunciation is. For example: "I have a hole in my sock." vs. "I have a hole in my sack." or "He bought a lot of pigs." vs. "He bought a lot of figs."

Some of the sounds of English are not found in other languages at all. In these cases the pupils will need considerable listening practice before they are prepared to try to produce the sound themselves. Even then, it may be necessary for the teacher to explain how to vocalize (form) the sound in the mouth. For the initial sound of "this" for example, the pupils might be told--in the mother tongue, if necessary--that the tongue should be between the teeth and that they should feel a "buzz" in the throat. Or they might be told that the difference between "bag" and "beg" is that the first is pronounced with the mouth open wider. What is the difference between the following sounds: /p/ - /f/, /b/ - /p/, /s/ - /sh/, /t/ - /th/, "bus" - "bas".

SUPRASEGMENTALS

Suprasegmentals are those parts of oral language that are not sounds: intonation (pitch), rhythm (stress), and juncture (pause). Many teachers consider these minor and neglect them, but they can have a great effect on meaning. If I hold out a packet of Winston and say "Cigarette", with a falling intonation, a probable response is "Of course they're cigarettes, any fool can see that." But if I say "Cigarette?", with a rising intonation, you may take one and ask for a light. Changing the stresses in a sentence can also change the meaning. "HE's going to the market" is the answer to a "Who question". "He's going to the Market" is the answer to a "Where question". "HE IS GO-ING TO THE MAR-KET" (a stress on every syllable) is sufficiently different from English rhythm to cause some communication breakdown. Pausing at the wrong time between words can also disrupt meaning. "Ice cream" and "I scream", "Nitrate" and "night rate" show this clearly.

The problem of intonation is often encountered when teaching questions. In a statement, the tone goes up, then drops at the end:

He's shutting the win^{dow}.

In contrast to this, the pitch of "yes-no question" goes up at the end:

Is he shutting the win^{dow}?

But "wh - questions" have the same intonation pattern as statements:

Where are you go^{ing}?

Choice questions have two possibilities:

1. Do you want a pen^{cil} or a pen? I want a pen. I don't like pencils.
2. Do you want a pencil or a pen[?] Yes, I need to copy this number.

Number 1. is a real choice, but number 2. is just a yes-no question.

Is it really necessary to devote a lot of time to teaching pronunciation? No, not really. A few lessons a week, five minutes at a time, would be enough for teaching sounds. It's usually not necessary to have special lessons for suprasegmentals, if the teacher takes care to give his models in a natural and correct way and insists that the pupils always repeat them using the correct intonation, rhythm and juncture. Any time the teacher says a sentence, he is modelling intonation and rhythm. Any time a pupil says a sentence, he is practicing intonation and rhythm.

HOW DO YOU TEACH A PRONUNCIATION LESSON?

First, we identify a problem contrast, say /p/ - /f/, and prepare some minimal pairs: pat-fat, packed-fact, pride-fried, plight-flight; and also some minimal pair sentences: "They eat a lot of pigs."

qualities represent distinct sound values (phonemes) as in English. So your student may think he is hearing differences in consonants (ض-ذ; س-ص; ن-ط; etc.) which exist in Arabic and not in English. He is letting the vowel take care of itself by attempting to alter the consonant.

The following is a list of those difficult sounds and contrasts to watch out for and work on. (See Appendix E for more examples of minimal pairs.)

/oy/	oil
/ow/	bowl
/p/	<u>pack</u>
/ŋ/	<u>sing</u>
/ə/	<u>bug</u>
/h/	<u>house</u>
/e/	<u>death</u>
/ð/	<u>they</u>

/ɪ/	-	/i:/
/e/	-	/ey/
/u/	-	/uw/
/g/	-	/j/
/ʃ/	-	/ʒ/
/i/	-	/e/ - /æ/
/a/	-	/e/ - /u/
/ʒ/	-	/j/ - /ʒ/
/s/	-	/t/ - /θ/

ship	-	sheep
met	-	mate
full	-	fool
goose	-	juice
cheap	-	sheep
pick	-	peck - pack
cod	-	cud - could
sheep	-	jeep
sin	-	tin - thin

CHAPTER VIII

TEACHING VOCABULARY

A. INTRODUCTION TO VOCABULARY

Vocabulary words are broken into three groups, these being:

- a) function words,
- b) content words, and
- c) technical and/or esthetic words.

Function words are those which give language form. They are the words (such as articles, prepositions, linking words, etc.) which tie the content words (words with concrete value, eg nouns) together. During the course of language learning, a learner goes through certain stages in which the absorption of vocabulary follows the divisions above.

Stage 1.

The student learns most of the function words and a small number of content words to enable him to practise structures.

Stage 2.

The student continues to learn content words until he has a sufficient vocabulary for his needs.

Stage 3.

The learner develops a technical and/or esthetic vocabulary for some specific need. This stage is usually reached after leaving school.

Vocabulary words can also be broken into classes which require different teaching techniques.

- a) Cognates and derivatives. These are words that are easy to learn because of the similarity in form and meaning. However certain problems can arise and the teacher should constantly be aware of their existence because:
 - they interfere in proper pronunciation and
 - words that might appear the same have different meanings. e.g. "sensible" in French means "sensitive" in English. If you choose to use a cognate approach to a certain group of vocabulary words, make sure you know what the meanings are and be prepared to work on pronunciation.
- b) Words of average difficulty (mainly concrete content words such as the most common nouns, verbs, adjectives and adverbs) should be taught in context groups:
 - Example: FOOD - bread, lamb, vegetables, rice, etc.

- c) Difficult words which are peculiar to the target language alone. These words include most of the function words (particularly prepositions, connecting words, etc.) and should be taught in a very clear context.

- Example: Consider the difficulties of learning the difference between the meanings of prepositions in and at.

I am in school/ I am at school.
I am at school in the classroom.

B. TECHNIQUES IN TEACHING VOCABULARY

There are many ways in which vocabulary can be presented, however, incorporated into the presentation of new vocabulary should be the following steps:

1. The learner hears the word in a sentence and in isolation. The sentence should be designed in such a way as to show the meaning. Take for example, "Yesterday I saw a bork." What is a bork? "Yesterday I saw...." provides no clues at all. If sentences like this were to be used they would have to be accompanied by some visual aid. The word presented in isolation is for clear enunciation for purpose of learner pronunciation in step 2.
2. The learner pronounces the word, again in isolation and in a sentence. This repetition should be for getting the sounds and stress correct. Make sure your pronunciation is correct because it is the one that is learned.
3. The students are aided in grasping the meaning and usage of the word. This will be discussed further later.
4. The pupils engage in practice from meaning to expression. Once they have learned the meaning of the word, they must practise the word within a context so that they learn to use it.

This can be done through drills or with pictures, realia, conversation or dramatizations.

5. The learner reads the word. This always comes after oral usage of the word to avoid interference of the written form in pronunciation.
6. The learner writes the word. This helps him remember it and consolidates the oral, auditory and visual inputs.
7. The learner uses the word in context in a "shift of attention" situation. The teacher can test the learner by creating a context and asking the students questions which require the use of the new vocabulary. In this situation the learner no longer dwells on the meaning of the word but its overall importance to the meaning of the sentence. Learners should not be asked to "make a sentence" because the sentences are usually poor and more time is spent on them than actually practising the new word.

C. GRASPING THE MEANING OF A WORD

(For use in number 3 above).

1. Word Families

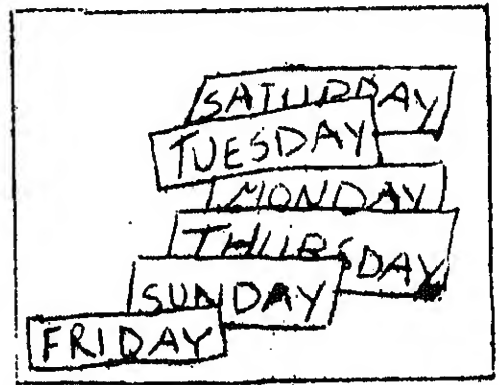
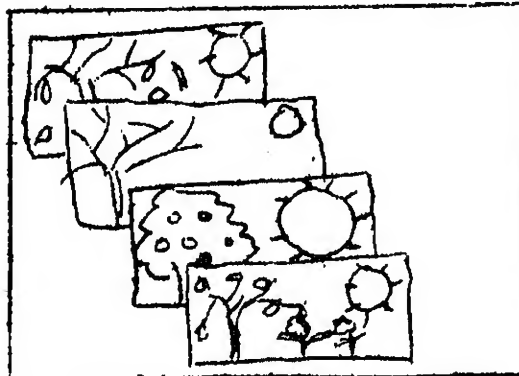
Numbers, colors, prepositions, and emotions are vocabulary that may be taught within the framework of a grammar lesson. Other word families, like animals or things in a garden, are taught to expand the scope of the language learner in particular directions.

a) Using sequence words.

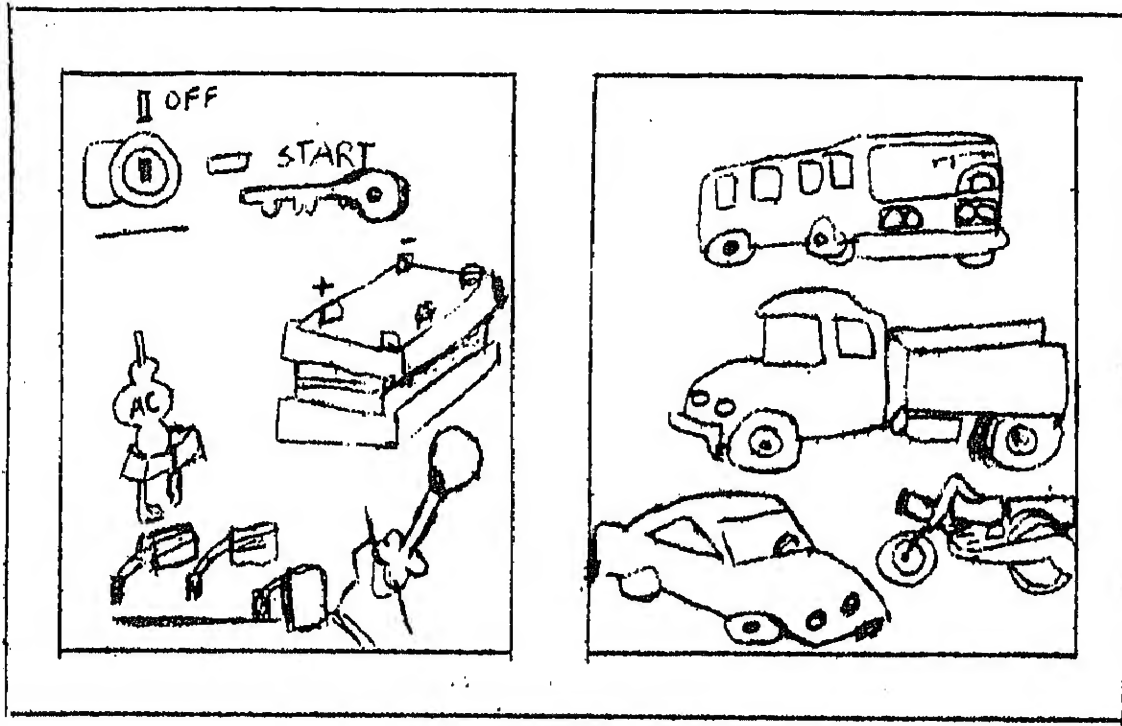
Days of the week, numbers, seasons, months, the alphabet, abbreviations of the preceding words, dates, frequency adverbs, tenses, time phrases, sizes.

Make charts (or calendars or visual representations) of words that appear in sequences and use them as permanent wall decorations, at least until they are internalized by the students.

Make flash cards with one word of the sequence on each card. Once students understand the words in context, mix up the cards and let them practise saying or using them out of sequence. Have them put the cards back into sequence.

b) Using Word Groups with Matching Pictures

Teaching words in groups related on any level from the detailed (The Parts of a Car) to the general (Kinds of Vehicles). In these exercises, a language learner can explore any aspect of the vocabulary that is interesting to him ("What do you call the thing you put your foot on to change the gears?" or "What's that?"). These word groups can be exploited in activities ranging from games (concentration, pyramid) to discussions (How to Drive, or What transportation method is best suited to go to...).



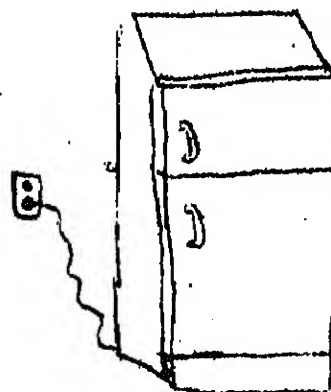
c) Using Description Exercises

Asking students to describe objects or scenes that relate to or contain vocabulary from several different areas, so that the vocabulary is used in new and different contexts.

The Fridge

Describe a refrigerator...

A refrigerator is big.
 A refrigerator is white sometimes.
 A refrigerator is metal/plastic.
 A refrigerator is in the kitchen.
 A refrigerator has a door.
 It has hinges.
 It has no legs.
 It has a motor.



You keep food in a refrigerator.
 It is a machine to keep things cold.
 It has two compartments.
 One compartment freezes things; it's a freezer.
 The other compartment just keeps things cool.
 You can keep ice cream and ice cubes and meat in a freezer.
 You can keep vegetables and milk and cooked food in the main compartment.
 It's coldest at the top, in the freezer.
 It's the least cold at the bottom.
 You usually keep vegetables at the bottom.

Food related vocabulary

vegetables
milk
cooked food
ice cream
meat

Weather related vocabulary

cold
freeze
ice
cool

Other related vocabulary

metal	machine
motor	hinges
door	compartment
box	kitchen

Word relationsa) Synonyms:

to grin is to smile.
to hand out is to distribute.

b) Opposites (Antonyms):

The opposite of short is tall.
The opposite of short is long.

c) Analogies:

Right is to left as up is to down.
Right is to wrong as good is to bad.

c) Paraphrasing:

I won't go unless you go.
I will go only if you go.

3. Words in context

Using in texts

a) Words in Context I - Sloss Exercises

Using nonsense words that students must be able to define from the context, with a list of questions about the text. Students know this is a game from the beginning. It is not a testing technique. It is teaching how to find the meanings of words.

Example: Building a Snerf

These days in America, it is very difficult to build a snerf. For one thing, snerfs are very expensive, though some snerfs are nelder than others, depending on their klib. I have always wanted a gerbel snerf in the ditzel. I don't have a large family so a gerbel snerf is more appropriate. And I have always loved the ditzel, better than cities with their noise and smog. The noises of the ditzel are much more pleasant to the ear. It's so beautiful to go for a walk there and listen to the sounds of twirdling ferps. You almost never hear a ferp in the city.

- a) Why is it difficult to build a snerf?
- b) What kind of snerf does the writer want?
- c) Would a gerbel snerf be neld or expensive?
- d) Where does the writer wish to live?
- e) Why is a gerbel snerf in the ditzel preferable to a gerbel snerf in the city?
- f) What can you hear in the ditzel that you can't hear in the city?
- g) What kind of noise does a ferp make?

b) Words in Context II - Black-out Exercises

Present a passage with certain key words blacked out, but not so as to obscure the total meaning of the passage. Have the students read the passage in small groups, asking each other questions until they are sure they understand the passage. Then ask for words that could go in the blacked-out areas. The students should understand how this skill can improve their ability to guess at meanings of strange words in tests (state exams, etc.) and in general reading. They will increase their reading speed and comprehension, and lessen their dependence on a dictionary.

Example: The _____ Man.

He _____ up swiftly on his horse, both hot and _____. Dismounting, he went _____ to the bar and ordered a tall, _____ beer. No one knew exactly who he was because he wore a _____ over his eyes, but they had all heard of this man and were _____. "It's the _____ Man," they _____ to each other in horror.

(Answers:)

- | | | |
|-------------|-------------|--------------|
| 1. Masked | 4. directly | 7. afraid |
| 2. galloped | 5. cool | 8. Masked |
| 3. dusty | 6. mask | 9. whispered |

Situational Presentation of Vocabulary

Much work has recently been done on "situationization" of language learning and more particularly on using characters and setting which appeal to and interest the students. But again caution must be exerted in the setting up of the situation. Is it real and are the sentences derived from the lesson valid, meaningful and useful?

Get the situation outside of a classroom one. Create a situation by dramatizing and making it vivid in the minds of the students. Story-tell and make them believe they are somewhere else. Create useful things for the students and demand the same in return. Don't accept sentences that lack any sense simply for the sake of correct grammar usage. For example, of what value is a sentence like, "I buy insurance". It is, of course, grammatically correct but that is as far as its value goes. What it is saying is not I make a habit of buying insurance. How many people do that? Not many if any at all. "I buy health insurance every year." is a real occurrence and has particular meaning. Be creative in your methods, particularly in your presentation, and demanding in what you accept and you'll find situational teaching a real and effective method.

A good way for students to increase their vocabularies is through extensive reading in graded supplementary readers.

D. SAMPLE INDUCTIVE VOCABULARY PRESENTATION

T-Teacher, C-Class, S-Student. To teach: haul, motion, luggage, booking office, appointed.

Visual Aids: A picture of a boy with a bag and a picture of a train.

T: Look at the picture of the train. There is an engine and some cars. What does the engine do?

S: The engine pulls the cars.

T: Right, the engine pulls the cars, or the engine hauls the cars.

C&S's: The engine hauls the cars.

T: Salim, please haul your desk aside.

C&S's: He is hauling his desk aside.

T: Writes on blackboard (BB) "The engine hauls the cars."

T: Now the train is moving. Is it moving?

C: Yes, it is.

T: Ask me.

C: Is the train moving?

T: Yes, the train is in motion. Repeat.

C&S's: The train is in motion. (T writes the sentence on the BB)

T: (Showing pictures) This is Samy. He is going on a trip. How do you know? What does he have in his hand?

S: He has a bag in his hand.

T: Yes. He is carrying his luggage for the trip. Repeat.

C&S's: He is carrying his luggage for the trip. (T writes on BB)

T: Must Samy have a ticket?

S: Yes, he must.

T: He must have a ticket. He'll buy his ticket at the booking office. Where will he buy his ticket?

C: He'll buy his ticket at the booking office.

T: What can you buy at the booking office?

C&S's: You can buy tickets at the booking office.
(T writes on BB)

T: The train leaves at 9:00. What time does it leave?

C: It leaves at 9:00.

T: Right. 9:00 is the appointed time for the train to leave.
What is the appointed time for the train to leave?

C&S's: The appointed time for the train to leave is 9:00.

T: Good. What is the appointed time for school to begin?

S: The appointed time for school to begin is 7:30.

C: The appointed time for school to begin is 7:30.
(T writes on BB)

C&S's: Read the sentences which the teacher has written on the BB. Then they copy them into their books.

E. OPERATIONS

Lighting a Candle

1. Take a match from the matchbox.
2. Strike the match against the flint.
3. Touch the lighted match to the wick.
4. Wait until the wick catches fire.
5. Take the match away from the candle.
6. Blow out the match.

An operation is one of the easiest ways for a language learner to learn to use complex verbs and vocabulary. It is an active rather than a passive learning experience. It also allows a teacher to solidify/test the students' comprehension of tense manipulation in real situation, e.g.: What are you going to do? What are you doing? What has he just done? What did you do first?

An operation is a series of directions, in the imperative, that teach students how to perform a function. It can be eating a piece of candy or cooking rice. It can be using a pay phone,

a cassette player, or a flashlight. An operation can be just about anything that requires a series of specific actions for the completion of a function.

- a) An operation should be on an 8 x 8 grid: no more than eight lines and no more than eight words per line.
- b) It should be introduced in the imperative form.
- c) Since one does not normally use the imperative with oneself, this modeling can be framed with the question, "What do I need to do in order to (light a candle)?"
- d) The subject of the operation should be present in the classroom, because part of the function of an operation is to reinforce learning through visual and tactile aids.

An operation helps students sequence information, practise giving directions, and explain the actions of others in real situations. It also provides them with the opportunity to learn vocabulary in the context of a real situation, rather than having to depend on a dictionary or lengthy explanation.

Steps in an Operation

- a) Teacher models the directions several times.
- b) Students repeat directions after teacher.
- c) Students perform directions given by teacher.
- d) Students give directions to teacher (optional step).
- e) Students give directions to each other.

Further work with Operations

- a) Using the present progressive, the teacher models a question and answer: "What am I doing? I'm taking a match from the matchbox."
- b) The teacher gives a direction, then asks a question, to which the student gives an answer:
"Take a match from the matchbox." "What are you doing?"
"I'm taking a match from the matchbox."
- c) Expand this practice to include other students, and have them question each other.

Teacher: "John, take a match from the matchbox.
Mary, what is John doing?"

Mary: "He's taking a match from the matchbox."

Teacher: "Joe, take a match from the matchbox."
"Sue, ask Paul what Joe is doing."

Sue: "Paul, what is Joe doing?"

Paul: "Joe is taking a match from the matchbox."

d) Ask the same kinds of questions in different tenses:

What have I just done?
 What did he do?
 What is she going to do? etc...

Suggestions for other Operations

going through customs	wrapping a package
loading a camera	setting an alarm clock
sharpening a pencil	driving/starting a car
making a cup of coffee	writing a letter
doing laundry	

ADAPTING OPERATIONS TO MAPS AND DRAWINGS AND TO KNOWN ENVIRONMENTS

How to get to the post office from the school.
 How to get to my house from the post office.
 How to get to the capital from our town.

Translation

Translation as a means of teaching a foreign language is an often worn out topic of discussion. Let's suffice it to say here in Morocco it is strictly forbidden by the English Inspectorate. However, our advice to you is this: Don't beat your head against a brick wall trying to dramatize, diagram, define, etc., a word like however. If you are sure of the French or Arabic translation and all else has failed, don't waste time. Translate!

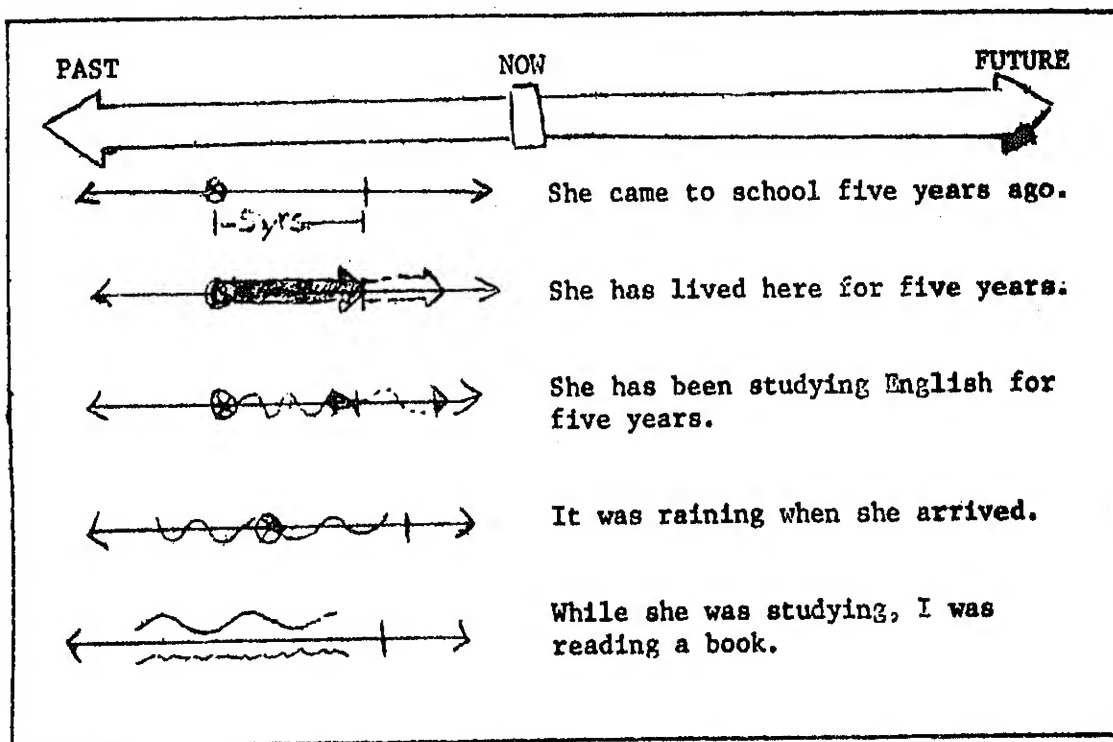
CHAPTER IX

SUGGESTIONS FOR INTRODUCING GRAMMAR STRUCTURES

A. DEMONSTRATE MEANING

The teacher must first make the meaning and mechanics of the structure clear to the students. Using vocabulary that the students have already learned, try employing the most appropriate of the following suggested techniques:

1. A demonstration of an action to indicate meaning.
2. Use of objects or visual aids to indicate meaning.
3. Use of a time line to indicate meaning. For example:



4. Use a diagram on the blackboard to show mechanics of a structure. For example, to show simple interrogative:

He **is** happy.
Is he happy?

He **goes** to school every day.
Does he go to school every day?

5. Use of a pocket chart on the blackboard and performing certain transformations on it, i.e., making it negative or plural, or turning it into a WH-question. (Colored chalk will help to emphasize the transformations made.)

3. VERIFY UNDERSTANDING

Have students demonstrate their understanding of the mechanics of the structure by asking for volunteers to construct or manipulate the structure on the blackboard, pocket chart, strip chart, or verbally.

When the students grasp the meaning and mechanics of the structure, they are ready to move from comprehension to performance. The following chapter on DRILLING deals with the way they learn and internalize structures through practice.

CHAPTER X

DRILLING

Oral drills are most effectively used as reinforcement for what has already been learned. One or two drills done at the beginning of a lesson not only review the previous day's material but also serve as a warm-up. In other words an activity which starts the class off on an up-beat and involves everyone. Following the "real communication" component of a lesson with an oral drill will allow students to practice quickly within a controlled pattern the material just learned. Since the students understand what they are saying, this reinforcement will be useful. However, it is strongly suggested that drills not be used if students do not understand what they are saying. Students learn and retain a language best when they are practicing material they already understand.

A. DRILLING PROCEDURE

With the exception of the minimal pair drill and the chain drill, all drills follow the below-suggested procedure.

1. Teacher gives 3 (more if necessary) examples which serve as accurate models of the drill to follow.
2. After modelling drill, teacher returns to first example and proceeds with drill from there with students responding in chorus. (By using the examples as the first cues, the students are less likely to have trouble in the beginning of the pattern).

Choral drill is suggested for the initial responses because it allows all of the students to practice the pattern and gain confidence. It also keeps the drill moving even if some students make mistakes, whereas if an individual is selected for the first response and he flubs the answer drill comes to a halt while the teacher corrects him.

3. The teacher might then repeat the correct answer, before moving on to group, and more important, individual responses thus reinforcing the pattern sought after.
4. The teacher asks for individual responses, mistakes being corrected by either the teacher or preferably by another student. The original student should then repeat the correct response. A student should never be left having given an incorrect answer. This leaves the wrong form imprinted on his mind rather than the correct one. Keep drilling one pattern to a reasonable point so as not to bore the students. 5-10 times usually suffices for the internalization of a structure.
5. During the drills the teacher should integrate a series of hand signals and verbal directions to indicate such things as when to respond, loudness and softness of responses etc. What is important is to maintain the pace and rhythm of the drill and yet keep it real. What I mean here is that your responses should be as normal as possible without creating too much verbal interference.

For example, if a student cannot be heard, it is more realistic to say "I'm sorry, I can't hear you." than to make an absurd gesture that would be thought rude. Yet if a person forgets an s in the 3rd person singular the pace is not broken if you simply raise three fingers (a signal you have established with the students).

6. During a drill it is important to keep the stress, intonation and volume level as normal as possible. Students will imitate the teacher's voice so if the cue is loud the response will be loud, multiplied by forty to fifty voices. Also, there is a tendency to use question intonation with statements when there is a certain response expected. Be careful to avoid this as your students will use the same intonation. If in spite of your efforts you find the students' responses becoming too loud, drop the volume level of your voice significantly, stop the drill for a few seconds or switch to individuals.
7. Never have students say sentences which do not make sense or are not true.
8. Write down all drills in complete form. This avoids:
 - a) repetition of the same vocabulary over and over,
 - b) accepting mistakes because of forgetting the cue,
 - c) sentences which do not conform to the pattern,
 - d) nonsense sentences.

B. EXAMPLES FOR ORAL DRILLING

Repetition:

(Simple past)

T: She walked to school.
They worked hard on Tuesday.
We talked to the headmaster.

SS: She walked to school.
They worked hard on Tuesday.
We talked to the headmaster.

Single slot substitution:

T: I have a pen.
book
desk

SS: I have a pen.
I have a book.
I have a desk.

Double slot substitution:

T: This book is new.
pen - black
ruler - long

SS: This book is new.
This pen is black.
This ruler is long.

Multiple slot substitution:

T: He went to the show.
saw
the girl
They

SS: He went to the show.
He saw the show.
He saw the girl.
They saw the girl.

TRANSFORMATION

(Statement to Question)

T: Ali goes to town at night.

SS: Does Ali go to town at night?

T: I eat at noon every day.

SS: Do you eat at noon every day?

T: Madeleine teaches school.

SS: Does Madeleine teach school?

(Present Continuous to Simple Present)

T: I'm eating in town today.

SS: Oh, you eat in town every day.

T: I'm eating at noon today.

SS: Oh, you eat at noon every day.

T: I'm eating steak.

SS: Oh, you eat steak often.

TRANSPOSITION

T: I'm hungry.

SS: So am I.

T: I can't leave school now.

SS: Neither can I.

T: We're leaving early.

SS: So are we.

REPLACEMENT

(Possessive Pronouns)

T: This is my book.

SS: This is mine.

T: Your food is on the table.

SS: Yours is on the table.

T: Her work is finished, but his work isn't.

SS: Hers is finished, but his isn't.

(Indefinite Pronouns)

T: None of the students studied.

SS: No one studied.

T: None of the guests arrived.

SS: No one arrived.

T: None of the candidates won a majority.

SS: No one won a majority.

EXPANSION

(Adverbs of Frequency)

T: The dog sits by the fire.

SS: The dog always sits by the fire.

T: Rupert plays football on weekends.

SS: Rupert always plays football on weekends.

(Adjective, Placement)

T: There's a book in the library.

SS: There's a book in the library.

T: History

SS: There's a history book in the library.

T: red

SS: There's a red history book...

T: old

SS: There's an old red history book...

RESTORATION (Written to Oral)

T: (writes)

My brother/come/now

T: The minister/speak/yesterday

T: We/come to school/early/tomorrow

SS: My brother is coming now.

SS: The minister spoke yesterday.

SS: We will come to school early tomorrow.

QUESTION-ANSWER

(Yes-No)

T: Does Rachid have a sister?

SS: Yes, he does.

T: Do they have a horse?

SS: No, they don't.

T: Is there a book on the floor?

SS: No, there is 't. There's a book on the table.

No - table

T: Do they speak English?

SS: No, they don't. They speak French.

No - French

(Either-Or)

T: Does he play volleyball or football?

SS: He plays football.

T: Are there some books or some pens in the drawer?

SS: There are some pens in the drawer.

(WH-Questions)

T: Who is playing now? (Ali)

SS: Ali is playing now.

T: Where are they going now? (to the park)

SS: They are going to the park.

T: How many brothers does she have? (five)

SS: She has five brothers.

COMPLETION

(Conditionals)

T: If it rains tomorrow...

SS: If it rains tomorrow, I will bring my umbrella.

If I had lots of money...

SS: If I had lots of money, I would go to the capital.

If he had come on time...

SS: If he had come on time, his dinner wouldn't have been cold.

CHAIN QUESTIONS

T: What is your name?

SS: My name is Smail.

T: Ask him.

SS: What is your name?

T: Ask your friend.

SS: My name is Abdellatif.

SS: What is your name?

SS: My name is Rachida.

SS: What is your name?

SS: My name is...

C. DIFFERENT USES OF STRUCTURES DRILLS

1. Drills are intended for teaching, not for testing. Drilling has proved to be very effective in training students to react correctly in the language they're being taught. The above list shows how we can adapt different kinds of drills to the different stages of a language lesson. The simpler drills can be used at the presentation stages and the more complex ones later.
2. Regular, constant and rapid revision is a golden rule in language learning. A quick revision, comparison or contrast of already-known structures should be a part of every lesson. A well-conducted FIVE-MINUTE drill is enough to bring back what may have been forgotten and clear up confusions which the student may have been worried about. This is usually the case with verb tenses in the second and third years. Daily drills comparing and contrasting verb tenses seem to be one of the most effective ways of training students to use them and switch from one to another. Here are a few examples to illustrate how this is done.

ex. a) Comparing present perfect and future continuous situation daily activities:

have lunch
dinner
Arabic lesson
go for a walk, etc.

ex. b) Comparing present perfect and simple past. Situation; travelling around the country.

T. Have you ever been to Marrakech ?
S. Yes, I have.
T. When did you go there ?
S. I went there during the holidays.

ex. c) Mixed tense drill. Situation : going to the cinema.

This is a special kind of complex drill. It doesn't involve a set structure pattern. All the questions are asked by the teacher, repeated by different students to one main spokesman who answers the questions (this becoming the center of attention). The answers are then repeated by other students in the THIRD PERSON SINGULAR.

T. Who went to the cinema last Sunday ?
S. I did. (He thus becomes the spokesman)
SS. (Not all together!) He did.
T. Which cinema did you go to ? (a student repeats)
S. I went to the (SS. He went to the...)
T. Had you been there before ?
S. No, I hadn't... (SS. He hadn't been there before.)
T. Did you enjoy the film ?

- T. Will you go back and see it again ?
 Would you go if I gave you the money ?
 Would you have gone last Sunday if you had had a lot of homework to do?

Repeating these questions and answering them involves the use of a variety of tenses. Although such activity requires strict organization and some training (don't be surprised if there is some fumbling at the start, just go over the drill again until the students take the cues with ease) it creates a lot of interest once the class gets used to it. Needless to say, a different student should be spokesman every time.

D. POINTS TO KEEP IN MIND

1. - Only a specific structural pattern should be drilled
 - Changes in drilling technique should suit the phases of the lesson.
 - Vocabulary should be known to students and situations familiar to them
 - Responses MUST have the same intonation pattern
 - Coherence in the situations and a logical link between sentences is necessary
2. While executing a drill
 - Students must know what structure they're working on
 - They should know what type of changes are required of them
 - The drill should be timed carefully
 - Visual aids should be used whenever possible
 - Whenever possible, activity in class should be created.

E. WARM-UPS

Most TEFL manuals recommend that a class be begun with a warm-up. Why ? There are several sound reasons for this. First of all, when you walk into class, your students are thinking about something else. Their minds are still involved with their history or geometry lesson, or with gossiping and talking to each other. If you begin class with a good warm-up, you get them in gear for speaking English and force them to stop whatever they were doing previously. You help them start thinking in English.

Secondly, when you come into class and launch into some challenging questions, you make yourself and English the center of attention. A subtle thing that is accomplished by a warm-up : the teacher reasserts himself in the role of showing the "expert" what they can do. The teacher is the challenger; the students must demonstrate that they can handle the material thrown out to them by the teacher.

A warm-up also serves as a pace and mood setter. Something is lost by the teacher who ambles into class and says, "Where did we stop yesterday? Page 34? Okay. Turn to page 34. Let's see, Jamila, you begin." A teacher does much better at setting class pace and mood if he

comes in looking organized and proceeds to involve the class in a warm-up that proves he knows what he's doing. This keeps the class sitting up straight and paying attention.

1. Method of Presenting a Warm-up

The way in which you begin your class each day is important. The teacher who vaguely wanders into class from day to day, setting no mood and not challenging the students is off to a bad start. Pay attention to the following hints:

- a) Come into class and acknowledge the students with a "good morning, class," or something similar. You may even have the students stand everyday when you enter and keep them standing until you tell them to be seated.
- b) Organize your materials quickly before you begin the lesson so that you won't have to interrupt the lesson, putting up charts, finding flash cards, etc.
- c) When your materials are ready, stop before the class and wait for their full attention before you actually begin the warm-up. Don't begin while students are still gossiping, getting out books and pencils and otherwise not paying attention.
- d) Have your warm-up well planned so that you don't have to fumble around for items. Have 6-8 different questions ready and ask each of these questions with variations to several students.
- e) Involve as many students as you can in the warm-up.
- f) Don't let the warm-up drag, warm-ups should be conducted at a brisk pace.

Some Don'ts

- a) Don't use the same warm-up every day! You'll see teachers who begin every single period by asking 4 or 5 students, "What's your name?" right up into the 10th class?
- b) A half-hearted, 30 second question-answer session before you begin the lesson does not constitute a warm-up! If you're going to accomplish your purposes (i.e., get the class in gear for English, set the pace, challenge the class), you'll need several minutes in which to accomplish this.
- c) Again, don't begin until the students' attention is focussed on you. It's extremely ineffective to begin when half the class is involved with something else--sort of like telling the students that all this doesn't matter anyway?

2. What to use in warm-ups

Obviously, a warm-up is not the time to present new material. Many TEFLers feel it's also not the time to review material learned just the day before. It's a time to use material the students know fairly well, but material that deserves further practice. In a basic language course, practically nothing is taught which the students can afford to forget once they've learned it. Therefore, there are always plenty of items to choose from for warm-ups. If students are a little rusty the first day you use something as a warm-up, change the material slightly and use it again the next day. Then return to it several days later.

a) Either-or

Is he	a mason	or	a teacher?
	happy		lazy
	singing		playing

b) Other questions:

What's this?
 What does he do every day?
 Is he reading now?
 What are you doing now?
 Am I..... Are you.....

c) Transformation:

- Statement to question.
- Affirmative to negative.
- Singular to plural.
- Simple present to present progressive.

d) Descriptions:

Students describe relationships of real objects they see using prepositions:

"The book is near the pen; the pen is on the notebook," etc.

Students describe pictures using prepositions:

"The tree is near the house. The bird is over the roof," etc.

e) Pictures:

An effective warm-up can be made by using an interesting picture big enough for the class to see. You begin to describe the picture and call on other students to describe it.

f) Action series:

If you have previously taught your students an action series, such as "I get up at...; I go to school at...; etc., you can build some warm-ups around this-perhaps changing I to he, present to past, etc.

Sample Warm-up ExercisesPositions Warm-up

The teacher quickly draws on the board:



The teacher quickly points to the box he's referring to as he asks each question:

1. A over the box or in the box?

Where is A?

2. B in the box?

Where is B?

C?

3. N over O or under O?

Where is X?

Where is C?

4. A over the box? etc.

Ordinal Numbers Warm-up

The teacher quickly draws on the board:



The teacher points to the picture he's referring to as he asks each question:

1. Is the ball the second or the fourth picture?

2. What's the second picture on the blackboard?

3. Is the star the first or third picture?

4. What's the last picture?

5. fifth

6. What picture is the box?

moon?

tree?

CHAPTER XI

EXPLOITATION

While drilling or pattern practice is essential to language learning there remains a wide gap between performance in the classroom of this nature and authentic communication in real life. The goal of language learning is not simply to mechanically respond to some stimulus in a controlled situation but rather to be able to express oneself verbally in the thousands of situations and encounters of everyday life.

Students of language normally have a very difficult time transferring their abilities from the classroom to real communication situations. The reason is understandable in that although he may have attained a certain level of mastery of the concepts in the classroom, the conditions under which he is using the language are entirely artificial and unlike the conditions of normal conversation. Pattern practice and its aim of establishing language habits is totally devoid of the stresses of social communication and thus students often panic when out of the classroom environment.

The fundamental difference between pattern practice and real communication is that the first is simply practice in what is being required by the teacher as opposed to a verbal reaction determined by a real situation. By over-stressing pattern practice the teacher risks the students disassociating practice material from reality, the lessons thus becoming meaningless routine.

It is obvious then that parallel to pattern practice should run communication practice developed as an immediate follow-up to the drilling of structure patterns during which language habits are developed. As soon as students have attained automatic control over a certain pattern they should be required to communicate their own ideas in controlled exercises, the amount and degree of control diminishing as the students abilities increase - the ultimate goal being a more or less effortless exchange of ideas in a real conversation.

The incorporation of communication practice to the lesson will cut down the amount of material that can be covered but the advantages far outweigh the disadvantages. You will be setting the students up for real progress.

In the initial stages, pattern practice and communication are closely related, the latter based on and directly following the first patterns. Those patterns are used as a means of communication between teacher and student in which their own interests and ideas are expressed. The final stage is free conversation which is devoid of all pre-pattern practice. However, this level is generally reached only by very advanced students and in Morocco could only be used in group work at the 7ème level or in English clubs etc.

In order to structure communication practice properly the teacher must draw his subject matter from the people, places and things with which the students are familiar. Cultural sensitivity becomes very important at this point and the teacher should try to familiarize himself as much as possible with the lives of his students. This indicates a caring and interest on his part and contributes to a relaxed, friendly atmosphere. A certain degree of humor is also a good addition to the classroom.

A. REAL COMMUNICATION EXERCISES

The following are four real communication exercises that have been successfully used in the ESL classroom and aim at preparing the student for free conversation.

1. Questions by teacher eliciting specific patterns.

This type of exercise is rather closely controlled, but, nevertheless, is well removed from the mechanical drill in that students use their own ideas. The exercise has two parts, the first having the desired structure in the question itself and the second employing a general question for a structure-specific answer.

- a) Drill: With a chart showing various pictures (two actions in each picture) the teacher gives the example sentence and the students carry on.

T: (picture: school/beach) Abdellah is at school but <u>he'd rather be at the beach.</u>	S: (picture: motorbike/car) Karima has a motorbike, but <u>she'd rather have a car.</u>
--	---

b) Real communication based on drill

T: <u>Where would you rather go,</u> Khadija? Casablanca or Tangier?	S: <u>I'd rather go to Tangier.</u>
T: Are you going to Agadir for the summer, Ali?	S: Yes, I am, but <u>I'd rather go</u> to Marbella, Spain.

(Note: These are shortened versions of the communication exercises.

2. Dialogues as conversation practice.

These exercises, like the preceding one are based on material that students have already worked with, but now students are required to make changes so that the conversation will proceed logically.

a) Fill in the missing words.

Lines of a new dialogue are written on the blackboard with key words left out. The students provide various words or expressions for the sentences of the dialogue. No one answer is correct.

A: Where are you _____?	(staying, eating, etc.)
B: I'm _____ at _____.	(staying/the hotel, eating/Ali's house, etc.)

b) Transformational dialogues

Change any line of the dialogue, usually the first one. The students will have to make other changes in the dialogue to make the lines conform. For example, the subject can be changed from singular to plural.

A: Where are you going?	(change to THEY)
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3. Question-answer exchange among students.

We now come to two-way communication involving two students. It is probably the most valuable form of communication exercise and should be allotted the largest percentage of time.

Any appropriate means can be used to initiate question and answer practice as long as the pattern has been sufficiently established before the drill. Below are some examples.

a) shall/let's

S1: Shall we go to school?	S2: No, let's go swimming.
S3: Shall we go to the movies?	S4: No, let's play cards.

b) didn't know/thought

T: Mr. Jalouli isn't a teacher. He's an inspector.	S: I didn't know Mr. Jalouli was an inspector. I thought he was a teacher.
S: I'm a football player.	S: I didn't know you were a football player. I thought you were a tennis player.

c) couldn't... at first

S: Why didn't you come on time?	S: Well, I couldn't find my way at first.
S: Did you have a nice time in Spain?	S: It was nice, but I couldn't speak Spanish at first.

In new verb patterns, the abruptness of the short answer (which we stress to avoid needless repetition) can be softened by training the students to include some additional comment. This is important to the

smoothness of real communication and results in more natural and realistic speech.

S1: Do you like playing cards, Fatima?

S2: No I don't. I think it's a waste of time.

S3: Are you going swimming tomorrow, Saad?

S4: No, I have to go to school.

4. Pattern dialogues.

These are simply extensions of the last exercise requiring more lines based on a pre-determined model. It contains both fixed and variable parts and may come from previous dialogues or created by the teacher. Again they should contain only those structures which have been practiced. Below are five dialogues, designed for the three levels of English.

a) Developed from a previously memorized dialogue (elementary level)

S1: Excuse me. Is Rabat the next station?

S2: Yes, are you getting off there?

S1: No, I'm getting off at Casablanca.

The students continue on their own, selecting pairs of railroad stations.

b) Same type as (a)

S1: Did you go to Tangier last summer?

S2: Yes, I visited the Kasbah.

S1: How was your trip?

S2: It was very enjoyable. Tangier certainly is a beautiful place.

The students select different places and vary the adjectives accordingly.

c) Developed from a previously memorized dialogue (intermediate level)

The relevant lines in the memorized dialogue are:

Mr. Jones: I thought you'd be here sooner.

Ken: So did I. But I couldn't find the way at first.

T: Get up - ten o'clock

S1: What time did you get up?

S2: At ten o'clock, I'm afraid.

S3: I thought you'd get up earlier than that.

S4: So did I. But I felt very sleepy.

Note that, although this type of pattern dialogue must be cued by the teacher, it still requires free selection on the part of the students. Examples of other cues are: study - not hard enough to pass; jump - one meter; stay - five minutes. The first lines corresponding to these cues are:

How hard did you study?

How high did you jump?

How long did you stay?

d) Developed from chart (intermediate level)

S1: May Ron and Fred go swimming?

S2: Yes, of course they may.

S1: What about Louise?

S2: No, I'm afraid Louise can't.

S1: Why not?

S2: Well, you see, she has to go to school.

S1: That's a pity!

S2: I know it is. But I'm afraid it can't be helped.

The students continue with other pictures from the chart or by using their own ideas.

e) Constructed for practice of "the fact that..." (advanced level)

S1: Can you teach English?

S2: I think so. I know how to speak English, so I ought to be able to teach it.

S1: I disagree. The fact that you can speak English doesn't mean that you can teach it.

S2: It doesn't? Well, I must say I never realized that.

The above example is cued by the words: teach English - speak English.

5. Open-ended dialogues.

Provide the first line of a dialogue and then have the students complete the dialogue either individually or in groups. These dialogues can later be dramatized by each group in front of the class.

A: Where are you going in such a hurry?
 B:
 A:
 B:
 A:
 B:

6. The "surprise question" technique.

The types of exercises above have been structurally controlled by the teacher. The students are prepared for the communication in that they have been drilled in the structure patterns required. However, in order to prepare for truly free communication, structural control should be progressively relaxed. One way of doing this is by suddenly asking questions that would elicit patterns that have already been learned but are not being focused upon at the time. The student is then faced with a real life situation (having to respond to something without any prior preparation). This technique, however, takes careful preparation on the part of the teacher in terms of questions of interest and appropriateness with respect to structures used and required in the responses.

The surprise question technique can be used very effectively as a warm-up (without any preamble) and at any time during the class when it is least expected.

Examples:

What did Brahim say just now?
 Where did Naima say she was going?
 What did I ask Raja to do?
 Tell me what Ahmed said about...

7. Free conversation.

Free conversation is, of course, the ultimate goal of language teaching and learning and yet for a number of reasons it can be the most difficult and frustrating exercise in real communication. Often the shyness of the students with respect to self-expression inhibits the conversation and the teacher must be constantly prepared to prompt the students and draw their thoughts out.

Depending on the level of the students and the teacher's expectations of them one should not get bogged down with mistake correction. Use the class as an opportunity to let the students be creative. Inspire them with different ideas and you, as the teacher, learn from their mistakes. Take note of what you notice to be the most common errors and use them as indications of what structures and structural areas need more attention.

CHAPTER XII

TEACHING DIALOGUES AND TEXTS

A. DIALOGUES

One of the basic principles of the audio-lingual approach is that language is essentially the exchange of utterances between two or more people. In this respect dialogues become a useful component of language learning.

Dialogues are a social unit of speech and thus furnish the student with a social context in which they can use the target language. Gestures and expressions that accompany oral and social interaction can easily and meaningfully be taught at the same time. Dialogues also provide a base from which the student can expand and enrich his own sentences given some confidence that the basic form is correct. Dialogues make the language come alive; they encompass pronunciation, intonation, rhythm, stress and grammar into one package which the student can learn and be confident about.

A good dialogue consists of two or three exchanges and should be constructed in such a way that the speakers' parts are balanced. Dialogues should end normally as would any conversation, signalling that it is over. They should not be left hanging with the feeling that something remains to be said. They should reflect natural speech - try to avoid repetition and abrupt short answers; have the students use contractions and interjections. Lastly, as the chapter on communication points out, dialogues should relate to the lives and experiences of the students. This often requires the teacher to adapt textbook dialogues accordingly.

There are three phases in teaching a dialogue:

- | | |
|--------------|---|
| phase one | The pupils hear, learn, and perform the dialogue. |
| phase two: | The pupils do exercises based on the dialogue. |
| phase three: | The pupils use the dialogue as a departure point for free expression. |

Phase One.

1. Presentation.

Goal: understanding the situation of the dialogue. The teacher sets the scene for the dialogue using visual aids, question and answer, etc. Then he acts out the dialogue once or twice, taking both parts, and using pictures, actions, gestures, and props to make the meaning clear. Simple pictures (stick figures) arranged in sequence are very useful.

2. Repetition

Goal: accurate imitation of the teacher's model. For each exchange:

- a) Teacher says the first line. Class repeats until pronunciation, speed, and intonation are good. The groups and pupils repeat.

b) Teacher says second line. Class repeats until their imitation is good. Then groups and individuals repeat.

c) Divide the class in half. Teacher models first line for Group A. They say the line to group B.

Teacher models second line for Group B. They say it to Group A. Then reverse parts. The teacher will need to fully model the line; the Groups cannot be expected to have memorized the lines yet.

Continue like this for each exchange until pupils can repeat all lines easily.

3. Drill

Goal: accurate production without the teacher's model. Use pictures and other aids to help recall the sequence of sentences.

a) Teacher takes one part, class takes the other. Repeat with groups and a few individuals. Reverse parts.

b) Divided class into two groups, each taking one part. Reverse groups and repeat.

c) Reading the dialogue from the blackboard may help fix it in the pupils' minds. This, however, should be done only after sufficient oral practice.

d) Blackboard practice

- Erase one word from each line and have the pupils read, filling in the missing words. They should read and then look away from the blackboard and speak to someone else.

- Erase all the words on the right (or left) and have pupils read and fill in the blanks.

- Erase all nouns (or adjectives, or verbs) and have pupils read and complete.

e) Pupils may copy the dialogue in copybooks and practice it in pairs. They should look at each other when speaking, and not at the book. The book is to be used as a guide only.

4. Performance fluency and naturalness

Teacher calls on two pupils to come up in front of the class and perform the dialogue naturally, fluently and accurately. The pupils should use gestures and expressions. If they make a slight change in the dialogue, which is not wrong, they should not be corrected.

Phase two

- a) Use the sentences in the dialogue as a basis for substitution and transformation drills.
- b) You can use the dialogue as a basis for written exercises by asking the pupils to fill in missing words and phrases, or by asking them to substitute other words in the dialogue or to transform some of the sentences.

Phase three

- a) Ask the pupils to think up one more exchange that would be a logical addition to the dialogue.
- b) Substitute other words or situations and ask the pupils to perform the changed dialogue. Example: . Change a dialogue about two girls talking about a coming party to one of two boys talking about a coming football game.
- c) Free substitution into the dialogue - usually for more , advanced pupils.
- d) Use the situation of the dialogue as a basis for free or controlled conversation.

Condensed from:

Presenting English Structure Through Dialogues
- Joe Hards

Dialogues Why Where and How to Teach Them
- Julie Dobson

Teaching English under Exhilarating Circumstances
- John Faneslow

B. TEACHING TEXTS

A considerable amount of 6th and 7th form work lies in teaching from texts. The advantage of such teaching is the enormous field of choice open to teachers and students regarding subjects of common interest. There too, lies the danger.

A text may be very interesting, but it may need rewriting and restructuring before it becomes linguistically accessible to students. It is important to choose a text on the basis of the structures the teacher has been working on, and not to include major structures which have not yet been covered.

However interesting a text may be, language must still be taught and drilled all through the 6th form and well on into the 7th. Structural work pertaining to the text should be done before beginning work on the text. Vocabulary should be introduced after structural work is finished.

The teacher should keep a careful record of structures that his students still need to learn or to practise and take care that they are done. The best structural guide is in Appendix A of the handbook.

The balance between ideas and language must be carefully maintained. It can only be done if teachers are keenly aware of what their students are saying. If too much stress is laid on ideas, frustration will arise, with resulting lack of discipline. The students, who are full of ideas but inarticulate, will naturally blame the teacher for their inability to express themselves. On the other hand, if only language is taught, another frustration will creep in; either students will resent being treated like infants, or if they are fairly docile, they will become passive and parrot-like, their attention gradually falling away because they can't feel involved in what they are required to say.

Lastly, a reminder. Students' mastery of language cannot be gauged only by the amount they can follow, (passive knowledge), but also by the amount they can express (active knowledge). Fluent expression is only acquired with long and simultaneous practice in both listening (to each other, to recordings and to the teacher) and speaking. The teacher-student talking ratio should be about one to four. Meaning must be firmly linked to sound before it is linked to written or printed symbols.

Nothing should be spoken before it has been heard.
Nothing should be read before it has been spoken.
Nothing should be written before it has been read.

To move from a passive to an active knowledge the student must be given all the tools he needs to express himself before he sees a text, and opportunities to use what he's learned after the text has been read and understood. There are several steps involved in this process:

- a) Selection of structures and vocabulary to be presented or reviewed.
- b) Contextual presentation and drill of these elements.
- c) Brief introduction to situation in text.
- d) Reading of text.
- e) Comprehension questions
- f) Exploitation of text through discussion, game or an essay.

1. Selection of structures and vocabulary

Structures and words with which students may not be familiar should be isolated. The most important ones should be analyzed thoroughly so that the teacher can present them clearly. Some things the students already know may merit review.

2. Presentation of these elements

The grammar and vocabulary should be presented in situations which provide for both understanding and drilling. In other words, the context in which you present a word or structure should make its meaning or use clear and lead the students to make up their own sentences.

3. Introduction of the text

To help the students to understand the text after the first reading, a few questions can be asked to introduce the situation. These should be brief for they are meant only to give the students an idea of where the story takes place and what happens.

4. Reading of text

As a native speaker you may feel that the use of a tape recorder is unnecessary. Even if you like the sound of your own voice however, your students may tire of it. It's both fun and good training for them to hear another accent. Imitating a tape can make the correction of faulty pronunciation into a game.

5. Comprehension questions

These are not supposed to test the students' comprehension of the questions themselves, but of the text. As such they should encourage and develop fluency. The main point about them is the answer they require. Comprehension questions serve two purposes:

- a) They enable students to use new, or to them little-known expressions from the text. The structure of the answer may well be suggested in the question.

ex: What was Y interested in?
What did Y blame X for?

- b) They check understanding. As such they should be straight forward. Before preparing the question it is advisable to have a look at the structures in the text that may be worked into the question and answers.

Tense: for a narrative text, use the same tense as the text.

Later, extended questions will allow for more variety of tense and mode, such as "Have you, would you, would you have, should he have, what will he...?"

In a text which is hard to understand, straight forward questions of type (a) above should be in the majority.

In an easier text, greater latitude may be allowed for questions enabling students to practice structures as in type (b).

The text should be taken in paragraphs. Questions should be in chronological order. Easy and more difficult questions should alternate, but one should always begin with the easier ones.

Should a question prove too hard, break it down into two or more easy questions, thus enabling students to find the main points of the answer. Ask the hard question once more. Then get a student to ask it of another student, who then answers.

It is necessary to vary the questions but variety should not become a kind of slavery, since the answer is more important than the question.

Questions should be numerous. The question "What happened?" may be useful but should not be over-used. Avoid asking it in a general sense; make the context clear, i.e.

What happened after...?
next...?
while...?
before...?

Avoid abstract, general questions. Be clear and concrete. The text should be given out, or the books opened, after the comprehension questions.

6. Exploitation of text

Work on a text should not end with the comprehension questions. To be sure that the students are able to make use of the structures and vocabulary studied the teacher must provide a controlled situation in which the students can use their new tools easily.

This can be done a variety of ways. The simplest is to have students question one another on the text. It is best to give them time to prepare questions, possibly committing them to memory. The class can be divided into teams to ask the questions, which gives the incentive to answer as correctly as possible.

As an alternative to endless questions, the students can be asked to retell the story in their own words, each person giving a sentence and repeating all that has been said before.

When the students have just proved their mastery of the grammar and vocabulary in the test, the teacher can move on to extended questions. These are questions which, while related to the text, call for more than just the information in the text to answer.

These questions can lead to a discussion. Discussions must be as carefully planned as essays if all the students are to be able to participate and to feel they are expressing themselves well. The teacher must prepare questions, simple, concrete ones, which take the students through a topic step by step. Students will have lots of things to say, but only if your questions encourage them. A general question, such as "What do you think of pollution?" will not get you very far into a discussion. A better question would be, "What places in Morocco are

polluted?"

Examples of discussion topics:

smoking: advantages and disadvantages

Is it better women to work inside or outside the home?

Where would you prefer to live - in the country or in the city?
in the old town or the new city?

customs for different holidays

advantages of travel

job possibilities and future plans

large family vs. small family

office work vs. farming

marriage and dating

"Imagine you've just arrived in America." Discuss: hotels, restaurants,
travel, sightseeing, doctors, pharmacy, shopping, etc.

A discussion in an advanced 7th year class could set the stage for a debate. This is a particularly Anglo-Saxon exercise, but one which can be successful if well-planned. Once again it is very important to prepare the class for it. The ideas which the opponents will use in their arguments should be talked about in class before the actual debate takes place. Groups of students can be assigned to each side and three chosen at the last minute to actually debate the question. (See L.G. Alexander, "For and Against" for topics.)

CHAPTER XIII

READING

There are many schools of thought as to whether or not reading is of any value in an EFL classroom. This controversy may have arisen chiefly because inspectors have observed a lot of wasted time reading in class. If a teacher feels it is worthwhile to have a reading lesson, it is essential that she/he also decide and clarify what the objective of his/her lesson will be. Having this purpose in mind before starting to read is, for students, a form of commitment. For the teacher, it does much to kill the "I have to cover this page" syndrome. Mastery of any one of the following skills could well be a goal for a reading lesson. They have been arranged in order of difficulty to serve as a reference for the teacher in planning.

A. GOALS FOR READING

1. Reading to note details

This seems to be the easiest skill to develop. It calls for finding facts and significant details which are found in the selection. As the pupils develop this skill, they learn to pick out details of sight, smell, feel, color, etc. They should increase speed in reading to locate specific detail. They should learn to skim to find details more quickly.

2. Reading to get the main idea

Developing this skill calls for the pupil to get the main idea of a sentence or paragraph first, then work up to the main idea of longer selections. S/he may select from several stated main ideas the correct one, or may later state the main idea in his/her own words or give an original title.

3. Reading to get the sequence of events

This requires putting things in correct time order or logical order. The more difficult skill of summarizing depends to a large degree on this skill.

4. Reading to classify, organize, summarize and outline

These skills cover a wide range of development, from grouping with common characteristics to formal outlining and summarizing. They call for the pupil to look for common elements in the story and group them together, to generalize and see similarities and differences, to select significant facts and group them together under a main idea, to retell a story based on the significant points in the story.

5. Reading to discriminate between real and fanciful6. Reading to find emotional reactions and moods of characters

7. Reading to find cause and effect8. Reading to draw conclusions and make inferences

This calls for the reader to generalize and predict outcomes on the basis of what is read.

9. Reading to evaluate and make judgements

This skill requires the reader to judge the truth of what is read to compare it to his experiences and to see how the material would apply to his life.

10. Reading to interpret figurative language

This skill is used for interpreting similes, metaphors and other types of figures of speech found in poetry and prose.

It may be helpful to the teacher to classify the above skills in terms of the level treated and to consider which types of reading passages would be most conducive to the acquisition of the specific skill. One would not select a technical passage to advance skill number six for example.

Before students begin to read, the reading lesson should include

- a) building sufficient background for a selection before it is read,
- b) developing oral meanings for selected vocabulary before reading, and
- c) guiding students to always read for a purpose.

The argument that oral reading teaches pronunciation is not valid. Words are repeated only a few times in the course of an oral reading lesson, and to teach pronunciation, literally hundreds of repetitions are needed.

Further, many of the words read orally and pronounced chorally a few times are not words which native speakers are often called upon to say.

Still, it seems a shame not to make use of the students' desire to read orally. Thanks to Michael West, it may be possible to capitalize on this motivation by employing a method West calls "Read and Look Up". West feels that it is possible to master a foreign language by this method alone, carrying a small book in one's pocket and gradually extending the length of the groups of words which one reads.

B. READ AND LOOK UP

The following steps might be employed to introduce "Read and Look Up".

1. The teacher demonstrates the method by asking the students to keep their books closed and look at the teacher. As they are staring at you, you look in your book, read a sense group silently and look up and say the sense group to the class. Marks of punctuation usually set off sense groups in passages. But in the beginning, sense groups might have to be divided. You can read the passage before a mirror before class time to see if the sense groups are too long. Your goal is to keep your eyes on the eyes of the class most of the time and give the quickest of looks at the reading passage.
2. The teacher should spend some time explaining the rationale of the method. The rationale should be explained not only the first time the method is used, but periodically. Stress the importance of learning to read quickly and its usefulness for any and all reading they'll be doing for the rest of their lives.
3. In the beginning lessons, one might write a few sentences from the text on the blackboard and ask the students to suggest breaks in the passage. In the sentence "The old man went to the bank to check on the arrival of his money," a number of divisions are possible:

The old man / went / to the bank / to check / on the arrival / of his money.

The old man / went to the bank / to check on the arrival / of his money.

The old man went to the bank / to check on the arrival of his money.

Phrases tend to be sense groups and are generally not divided. Students can be asked to read a sense group from the board silently and then turn to another student and say the sense group to him/her or to you. It is essential that the students say the sense groups to someone, that they look someone in the eye as they say what they have read silently.

4. After a few sentences are practised from the blackboard, students can mark some sense groups in their reading passage. At first you might dictate the sense groups. Thus one might say, using the sentence above:

"The old man - ARROW - went - ARROW - to the bank - ARROW... "

The advantage of saying "arrow" is that the students have a mark which reminds them to look up.

5. When the students have their books marked (in pencil only), the next step might be choral reading. When you say "read!" the class should read to the first arrow silently. When you say "look up!" they should look up at you, and upon a signal (a rap of your knuckles on a desk is effective), pronounce orally the sense groups they have just read silently. To ensure reading in unison, the three signals or steps should be clearly indicated.

6. After some choral practice, individual reading is needed. The instructions remain the same. The class is told to read, then at the command to look up, they all look up and the teacher indicates the one student who is to pronounce the sense group. Students may try to pronounce the sense group more rapidly than ordinary speech. The teacher should consistently present models of natural speech and insist on the same from the students.

As a variation, one might read the same paragraph twice and then erase half of the sense group marks. Then the paragraph is re-read with choral silent reading. A few more arrows are erased and the students are required to read the same sentences in longer sense groups. This step is important so that students can see how they are in fact capable of reading longer and longer sense groups with a little practice.

The "Read and Look Up" technique need not be used orally. The class might be divided into two groups and students asked to "read and look up" and whisper the sense group they have just read to their neighbors. Students should, in fact, be encouraged to do just this outside of class.

As time goes on, students themselves should mark sense groups. The dictation of sense groups should be a part of the early stages of "read and look up", not a persistent task. Eventually, students should be able to read sense groups without marking.

1

"Read and Look up" need not be limited to passages in texts. Dialogues and tables written on the blackboard are equally useful. The practice of saying the words to someone is central to "read and look up" as is the lengthening of sense groups as students progress in mastering the technique.

It's good to keep the following two points in mind when preparing a reading lesson:

- a) Short daily exercises are better than long sessions.
- b) Variety in comprehension questions will keep students alert. The question grid below illustrates nine question types. See if you can determine what type of questions are most difficult for the students to answer.

Text:

One day an American tourist entered a shop. He was wearing colorful plaid shorts, a wild orange shirt, and some tennis shoes. He also had a big camera dangling around his neck.

yes/no

either/or

wh-questions

content	Was the tourist American?	Was he wearing tennis shoes or sandals?	What color was his shirt?
inference	Was it a warm day?	Was the man going to take pictures or fly a kite?	Why did the man come into the shop?
life experience	Have you ever met any tourists?	Do most tourists visit Morocco in the winter or in the summer?	Where do you see a lot of tourists in Rabat?

C. THE USE OF READERS

There are many graded readers available--Longmans publishes the most well-known ones--and your school may even have several sets. The inspectorate recommends that you give a reading lesson as often as once a week in 6th and 7th forms. If your school library is less than adequate, your Moroccan inspector may be able to talk with your administration about providing more books. One way to incorporate the books you have into a reading scheme is to set up a portable (or permanent, if you have an English classroom) library. This has been done quite successfully in some places.

The library arrangement suggested below takes a good bit of preparation, but with the cooperation of your colleagues, you can start something that will benefit students long after you are gone. This plan allows students to develop more confidence and self-reliance in reading longer passages and books on their own. Their vocabulary and familiarity with the structures of English will increase and they will get experience in understanding a book as a whole.

1. Preparation

- a) Selection of books :
Find books/readers that are likely to interest your students and divide them according to level. (See Appendix C for where to get books).
- b) Preparation of question and answer cards:
Each book for reading selection should have three sets of questions for students to answer after reading: yes/no (or true/false), multiple choice, and life experience questions. These question cards are kept either with the book or in a box while the corresponding answer cards are in another box.
- c) Numbering of books:
This is done to facilitate recording students' results.
- d) Preparation of the reading record chart:
This chart shows what and how many books each student has read.

Student Name	BOOK TITLE OR NUMBER									
	1	2	3	4	5	6	7	8		
Hassan		XXX								
Badia										
Najat										
Mohammed										

2. Reading Lesson

- Each student chooses a book to read. Teacher can help with the selection if necessary.
- After reading the book (or part of it), students answer the questions on the question card.
- After recording the answers, the student checks his/her answers against the answer card, noting any errors. For the life experience questions, the teacher checks the answers and discusses them with the student.
- At this point the student can mark the book off on the chart (e.g. Hassan read Book 2 and answered all the questions).

It is not necessary to set up a library to use the readers or to have a reading lesson. Many teachers simply take the readers they have into the classroom along with a set of multiple choice or true-false questions for each chapter. One thing to keep in mind is that students place a high value on printed material and you should too. Check books in before the students leave the classroom or you may lose all your valuable resources.

D. READING FOR THE BAC

Moroccan students of English are asked to read full texts on the Baccalaureat exam, without the assistance of a teacher or the guidance of exercises. Additional lessons during the school year must be devoted to letting the students read on their own as well as with the teacher, so when they take the Bac they will have had some experience with the kind of task it requires of them.

The following was prepared to help students to take the Bac exam. Students are not only required to read a text they have never seen before, but they are to answer comprehension questions about it as well. Moroccan students seem to have some trouble in reading, in that they come to words they do not know and often stop trying to understand the text even though the context of the sentence made the meaning for the word quite clear. The suggestions here are aimed at teaching the student to make guesses about the meaning of words based upon the context and his/her experience with French.

First priority should be given to encouraging students to read through the texts cold, trying to get a general idea of the content, even though many of the ideas remain unclear. When a student comes to a word that s/he doesn't understand these three steps may help:

1. Try to understand the sentence without the unknown word. If a word is superfluous don't get hung up on it.
2. Learn to find the root of the word. As an example, show how unhappy, happiness, happily affect the root happy. The root should be examined for a French cognate (i.e. donate and "donner").
3. A student should attempt to divine a word's meaning through known key words in surrounding sentences. This is difficult, but can be practised throughout the year by having students figure out new words from context and forming relationships between words whether in a text or a grammatical exercise.

	bottles	eating
This is a text with new words in it. After thinking for a while	synonyms	ruminating
	cognates	
try	wanted	a hat
I decided to attempt to write a text. I hoped to use a means that would	talked	a technique
sit	understand	
show students there are more ways to comprehend a sentence than	stand on	
	choose	
reading single words. The students are to decide on the verb or noun	pick out	
	several exit	
which works. Sometimes there are many in one sentence. Also this may	chairs	
alternate		pointing out
give them other ways of saying the same thing, as well as focusing on		roping
no		
the idea that a word can be understood by the words around it.		

- a) Students write their version of the text.
- b) Comprehension questions can be answered orally or in writing.
- c) Teacher and students work together to explain vocabulary.
- d) Teacher and students work together to make up a new version of the text.

CHAPTER XI V

WRITING

A word must not be spoken until it has been heard.

A word must not be seen until it has been spoken.

A word must not be written until it has been seen.

Writing is the final step in the mastery of English. In order to prepare students to be good writers of simple English, the teacher must guide and control their work carefully. There should be a progression from completely controlled work in the beginning stages to "free" writing at the end of three years. Free writing is a very advanced step which should not be attempted until the latter half of the senior year. If a teacher tries to assign an essay based on a question like "What would you do if..." without guiding the answer through oral structure drills he will find himself presented with a hopelessly confused paper, caused either by non-comprehension of the desired response or by the soaring but uncontrolled imagination of the student who wants to write creatively but does not have the basic skills needed to do so.

Thus, teaching writing is a gradual releasing of direct control over what the student writes.

Writing should be begun early in the learning process (this directly opposes the inspectorate guidelines, however, for the sake of learning it is better to begin as early as possible). Thus, we urge writing to begin approximately one month into the first year (5ème Année).

1. Copying

Since beginning students have a difficult time writing in English, it is better to begin with simple copying exercises from the blackboard. This exercise serves a dual purpose in that the students not only begin to familiarize themselves with writing in English but their copybooks become their text (it is rare that all students in a classroom will have a textbook). This writing form is entirely controlled and the teacher should collect copybooks from time to time to make sure that the students are spelling correctly and are consistent in their use of capital letters and punctuation, particularly periods.

2. Spelling

At the same time as the students are copying in their copybooks the teacher should be testing spelling. This exercise begins after the students have become familiar with the words and serves two functions:

- a) a simple written response to aural stimulus and
- b) a further control on their internalization of the language they are learning i.e. the teacher can check to see how well

they are progressing by their ability to distinguish the sounds they are being exposed to when they hear sloli and pliz do they write slowly and please?

Spelling tests as such could be introduced into the classroom from time to time as spelling in English is difficult and correct spelling is important as the following examples shows: per in English could be pair / pear / pare.

3. Dictation.

Dictation is a teaching technique which can be extremely effective at all levels of instruction. It promotes attentive listening; it trains pupils to distinguish sounds; it enables pupils to learn to transfer oral sounds to written symbols; it helps to develop aural comprehension.

In the early stages of learning, the material should be familiar to the pupils. It can be begun very simply as spelling or the dictation of letters of the alphabet and numbers. From here the teacher can move to simple sentences giving all capitals and punctuation, and later to longer sentences where capital letters and periods are not specified.

In the intermediate and later stages, the teacher may use any selection which contains familiar vocabulary and patterns, such as an anecdote or a passage from a reader. At the advanced levels dictation can be used as a way to teach the students to listen for ideas rather than words. For example, a sentence is given by the teacher once only at a little less than normal speed. The student is required to listen for the idea and express it in any form as long as it is correct.

Procedure

- a) The teacher reads the passage at normal speed. Students listen but do not write.
- b) The teacher reads a sentence (or thought groups for very long sentences), and students write.
- c) The teacher reads the sentence for the last time, while students check what they have written.
- d) The entire passage may be read one more time at normal speed from beginning to end.
- e) The teacher or a student writes each sentence on the blackboard and students check against their own (or each other's) work. If students are to write sentences on the blackboard, the teacher should pick better students or this exercise will drag.
- f) Get the attention of the whole class each time a sentence is read. This will prevent unnecessary repetition.

- g) In order to avoid repeating sentences again and again, enforce the limit of three repetitions per sentence.

4. Controlled Writing Exercises.

Once the students are familiar enough with the more simplified forms of writing and they are thoroughly acquainted with oral exercise /drill forms, controlled writing exercises can be begun starting with total control exercises in which no mistakes can be made (these are designed to build up the student's confidence) and progressing gradually to more and more free form types.

Below are fifteen different types of exercises progressing in just this way.

- a) Writing sentences from completely matching sentence tables.

I	have	got	a bag. a bicycle. a football. two brothers
You			
He	has		
She			

- b) Writing sentences from non-matching substitution tables.

There	is	some	water in the pail. pictures on the wall. boys under the tree. sand on the floor.
	are		

- c) Writing parallel sentences given the model and the substitution items.

The box is full of chalk.

- Bottle- water
- Glasses - milk

- d) Writing parallel sentences that require a grammatical change

The bottle is full of ink.

- Cups - tea-
- Basket - paper -

- e) Matching sentence parts.

E.g. He is playing. He is on the field.
I am sleeping in the market
You are writing in the bedroom
He is working at your desk
She is shopping in his office

f) Writing pairs of sentences (or longer groups)

-This chair is brown. It is made of wood.
 .Cupboard - white - wood.
 .Bag - black - leather.

-His name is Ali. He is 12 years old. He lives in Seremban.
 .Her - Saida - 7 - Port Dickson.
 .My - - -

g) Writing a short dialogue based on a model.

MODEL

Ali: What time is it Mohamed?
 Mohamed: It's ten o'clock.
 Ali: Is your father at home?
 Mohamed: No, he isn't.
 He's in town.

SUBSTITUTIONS

Omar and Said
 eight o'clock
 Saida

h) Writing expanded sentences.

-The boy is eating. (little)
 -That girl is fighting. (naughty, with Ahmed)

i) Writing a series of sentences based on sets of tables.

Ahmed		postman.	fat.	bicycle.
Morabet	is a	doctor.	He is tall.	car.
Mr. Lee		farmer.	thin.	motorcycle.

(This could be accompanied by an illustration drawn by the pupil.)

j) Expanding short answers to make up a paragraph.

Question.AnswersFull paragraph

Who is that?	Ibn Tahir	That is Ibn Tahir.
Is he a policeman?	No, he isn't	He isn't a policeman.
What is he?	A teacher.	He is a teacher.
Does he teach in your school?	No, he doesn't	He teaches in Rabat.
Where does he teach?	In Rabat.	

k) Question and answer writing from blackboard lists.

MODEL: What does he eat? He eats bread.
 drink ? coffee.
 play ? badminton.
 speak ? English and Arabic.

l) Using pictures to write parallel sentences (instead of words)

-The boy has got a	1)	The girls ...	1)
	2)		2)
	3)		3)
	4)		

- m) Writing questions for which the answers are given.

Mr. Lee is standing near the window. (Where is Mr. Lee standing?)

- n) Transformations

- conversion of affirmative sentences to negative ones.
- transformation of singular to plural
- transformation of time, etc.

- o) Re-writing a given passage in another way - e.g. another tense, or with a girl instead of a boy, or with three people instead of one.

5. Paragraph Writing

Paragraph writing should be introduced gradually as a writing exercise. At the outset it is difficult for students to express themselves in the target language in a logical, well-sequenced manner. The teacher should not expect wonders at first and should stress that the students write only that which they are familiar with.

The best way to start paragraph writing is for the teacher to give a model of what he expects. Vocabulary, grammar structures and length of sentences should coincide directly with the students' level at the time. In this way attempts to "overdo" are for the most part avoided.

As the students progress classes in paragraph writing should take on a more formal structure. The students would receive instruction in what goes into the making of a good paragraph such as a central thought expressed in a topic sentence, sentences that develop the central thought and a concluding statement that summarizes the points taken up.

After discussing with the class the elements that make up a well-constructed paragraph, the student may be given preliminary exercises on picking out the sentence that does not belong in a paragraph of his own. Guides are given in the first few exercises but after a while the student should be allowed to work entirely on his/her own.

One important element of any composition is continuity. Does each sentence lead smoothly and logically into the next sentence, from the point of view of both style and content? Without this sentence-by-sentence relation any writing is weak. It isn't just a matter of sequence of ideas, though this is an important part of continuity. Practice in sequencing can be given by taking a good paragraph, scrambling the sequence of ideas, having the pupils reorder them as an assignment, and finally discussing the reasons for their particular sequence choices, especially in cases where more than one arrangement is possible.

The example below is for students in a lower grade to write a coherent paragraph.

- I couldn't go out of the house that day.
- She saw one of my slippers near the door and the other near the window.
- I was hurrying to the school program that afternoon.
- My mother came in just as I was leaving.
- I took off my clothes and threw them on the bed.
- She saw the combs and brushes in disorder.
- I started tidying up.
- I knew what would come next.

A paragraph develops a unit of thought. This is stated in the topic sentence, usually the first sentence of the paragraph. All the sentences develop the central thought and are arranged following a logical pattern showing the relationship of one to the other.

Expanding Sentences into Paragraphs

Select one sentence from the following paragraph openers and add four or five sentences to develop it.

- a) Weddings are very expensive affairs.
- b) I stayed too long at the movies.
- c) When I grow up, I would like to be a _____.
- d) I went home one day with a very heavy heart.
- e) My father is too strict.

The above paragraphs should still be kept relatively simple in structure until the students become well familiarized with English paragraph structure and can produce them easily.

As the paragraph becomes more complex the teacher should move into what is termed guided composition.

6. Guided Composition

Guided compositions are "free" in the sense that students write with little or no control or guidance from the teacher. Equipped with the ideas as well as structures to say these ideas, the student expresses his thoughts freely, and then presents them in the most logical and effective manner he can. Free compositions give language practice beyond the situations in which the structures were taught, so that the students can use the knowledge gained to communicate their own thoughts and ideas.

It should be understood, however, that students do not have to go through all the writing exercises discussed in the preceding sections before they do some "free" writing. Given the opportunity of an assignment within the general areas of experience the students have shared, they can use the patterns studied, recombine patterns, and use the newly-learned as well as old vocabulary to write on familiar situations.

How does the teacher guide the students toward this type of composition? In the early stages the preparation is mostly oral. Most of the free compositions at this stage are the retelling of personal experiences. By skillful questioning, the teacher can help the students focus their attention on details that they may not be able to bring out by themselves. He can also help them with the precise vocabulary to express their ideas. From the questions asked, the students will be able to choose from the structures they have studied the one that they can use for that particular writing assignment.

No matter what the topic chosen for the guided composition exercise much red ink will be saved if relevant vocabulary and construction are practiced in oral and written sentences before the composition is written. If the teacher anticipates a problem in a certain subject area, students are less likely to make mistakes on their papers.

A short discussion about the topic before the writing of the composition will help the students immensely in their ability to write about it. It will also reveal to the teacher what will have to be introduced before the actual writing begins. The teacher should not move on to the composition until all the necessary unknown vocabulary, expressions and structures have been presented and are understood by the students.

Pictures are often used in the oral preparation for free compositions. Skillful questioning based on the picture will help the students recall previous experiences and will suggest new points of view.

The teacher can also read and discuss with the class interesting texts which can serve as models for the writing assignment. These texts can stimulate students to further thought on the subject and set the standard for the whole class.

In all guided compositions, language practice is not focused on any particular structure or vocabulary pattern but on the presentation of the whole composition in a way that is clearly understood by the reader.

One thing is certain. It is futile to expect a student to express his own ideas if he doesn't have appropriate ideas to express. This is why students are helped by the teacher and are sent to reference materials. Very few human beings (and especially while they are students) produce really original ideas, and as teachers we should not expect this, though indeed we are happy if we ever get truly original, creative writing in student assignments. For the most part we would be happy to get well-thought out and well-organized sets of ideas provided by someone else (reference author, teacher, lecturer, etc.) The ideas have to be supplied. In later classes this is done more and more on the initiative of the students.

CHAPTER XV

VISUAL AIDS

A. WHY VISUAL AIDS?

Visual aids are an important tool for a secondary school teacher. They explain and reinforce an English lesson by:

- illustrating the meaning of new words and structures,
- cueing class responses,
- stimulating conversation,
- adding interest and color to the lesson, and
- relating foreign (American, English,...) culture to the classroom activity.

The more sensory channels we stimulate, the better. Include in your lesson pictures, charts, photos, newspaper and magazine articles, maps, slides and movies, student murals, puppets, costumes, song sheets, coloring books, or anything else you can come up with.

B. GENERAL SUGGESTIONS FOR USING VISUAL AIDS

1. Use each visual aid as fully as possible. When you show a chart or picture ask, What is it? How many are there? Who's doing it? Is it big? What color is it? Do you like it? Can you do it? What's happening? When do you do it? Why is he doing it? How does he do it? Where is he doing it? How long does he do it? Will he do it again? etc. Try to lead your class from these structured responses to a free discussion.

2. Let the students conduct drills using the visual aids.

3. Have each lesson's visual aids at hand so you won't waste time setting them up during the lesson. You may ask a student to set them up for you, or if you wish, you can talk and ask questions about the visual aid while you're getting it ready.

4. Don't block your visual aid from the students' view. It may help to write your questions on the back of large visual aids so your head won't be in the way when you're using the picture.

5. Set up a visual aid room or corner where your visual aids are stored in an orderly way. Encourage the English teachers to use them and to add their own to your joint collection. You may actually want practice using these visual aids in your teacher's workshops, or for a more subtle approach, discuss your successes/failures in using them.

6. Get permission to decorate a bulletin board in your classroom with materials about America or English speaking countries. Include such things as maps, snapshots, visual games (crossword puzzles), interesting articles, stamps or money, famous people, outstanding homework papers, etc. Let the students bring in material, helping you change it occasionally and keeping it neat. Some schools have set up

special English classrooms which are locked when there is no class. This is the ideal place to display your precious few resources.

You'll need to draw the students' attention to the bulletin board frequently, pointing out and explaining additions. You may even want to quiz the students on the more important material.

C. SOME IDEAS

1. Word Flash Cards

a) Reading

- Students read words as teacher flashes them.
- Words used as cues in substitution drills, either verbal or on the board.
- Verb cards used to cue class or individual students' actions (i.e. sing a song, write your name on the board).
- Adjective/adverb cards flashed, students call out or write opposite words.
- Students match word cards with pictures.
- Names of days of the week and months, student puts date on blackboard.

b) Spelling

- Write vowels on board.
- Number flash cards to practice names of cardinal numbers, plural forms, ordinal numbers, dates.

2. Picture Flash Cards

a) Vocabulary and sentence structure

- Teach new words with pictures.
- Flash pictures to cue drills. (If you stack them you can flip them quickly for a fast drill. For a double slot or question/answer drill, have a student flip one pile while you flip the other).
 - *objects or nouns (toothbrush, soap)
 - *places and buildings (school, home)
 - *famous or imaginary people
 - *actions, verbs
 - *professions (doctor, farmer)
 - *contrasting adjectives
 - *weather (cloudy, rain)
- Flash pictures, students call out or write opposites.

b) Reading

- Students must match picture flash card with words on board.

c) Verbal fluency

- Tell a story using picture cues to reinforce new words.
- Ask questions about story.
- Students retell and write story following picture cues.

- Students may retell story in a different person or tense.
- Flash picture and ask questions about it moving from inversion questions to "wh" questions.
- Students ask each other about picture, perhaps in teams.
- Students describe orally what they see in a picture.

3. Flannel Board

a) Reading and vocabulary

- Students match words with illustrations of them or with other correlated words (dog-cat, man-woman, house-school).
- Show diagram of a calendar, human body, rooms in a house, etc.
- Label, or have students label the correct parts of diagram by placing name cards on each part of diagram.
- Students place rhyming words in a column or substitute letters in a word to make new words. This isolates and teaches English sounds.

b) Pronunciation

- Illustrate positions of tongue for English sounds on a facial diagram.

c) Listening and speaking fluency

- Tell a story in English, then have students put the correct pictures of cue words in chronological order on the flannel board. Ask students to retell the story while each picture is removed.
- Give oral commands to students to construct a picture on flannel board ("Put the house on the board.") Students respond with correct actions and/or verbal response ("I'm putting the house on the board."). Ask students "Where's the house?" etc. Students give commands to each other.

d) Sentence structure and reading

- Set up and conduct substitution and transformation drills from the flannel board using picture or word flash cards.
- Demonstrate sentence structure and spelling.

4. Pocket Chart

a) Sentence structure and reading

- Arrange word cards in a sentence omitting one word. Ask students what word can fill the blank, and then they place the proper word in that space.
- Demonstrate sentence transformations (I know him/I don't know him/Do I know him?). Give each student one word of the sentence and ask them to place their words in order in the pocket chart (or flannel board). Ask one student to perform the transformation on the chart.
- Students unscramble letters to make words.

5. Charts (These ideas can also be used with a flannel board).

a) Vocabulary

- Demonstrate grammatical divisions of subjects:
 - *pictures of mass nouns (water, fruit, ink)
 - *pictures of count nouns (pen, book)
 - *verbs taking direct objects (make, tell)
 - *verbs not taking direct objects (run, laugh)
- Group related vocabulary together for quick drilling:
 - *colors, animals, sports, work, games, places, food, family members, professions, furniture, etc.
- Show special relationships (on the car, under the car)
- Calendar charts for names of days, months and seasons.
- Maps of Morocco, America, city, streets. Use these maps to practice giving street directions or names of places.

b) Verbal fluency

- Show time sequences of actions with a picture series with progressive actions or a plot development. Students tell or write the story.

D. HOW TO MAKE THEM

flannel board
chart
flash cards
pocket chart
puppets

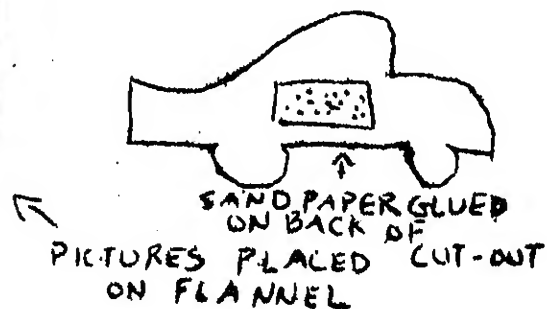
1. Flannel Board

Materials: Flannel - cardboard or thin plywood - glue - tacks - sandpaper or sand

Size: Make it as large or as small as you want. The bigger, the better, but remember you'll have to transport it.

Directions: a) Tack flannel cloth to the board.
b) Glue small piece of flannel, sandpaper or sand to the backs of your cut-outs, pictures or flash cards. They now can be placed on the board.

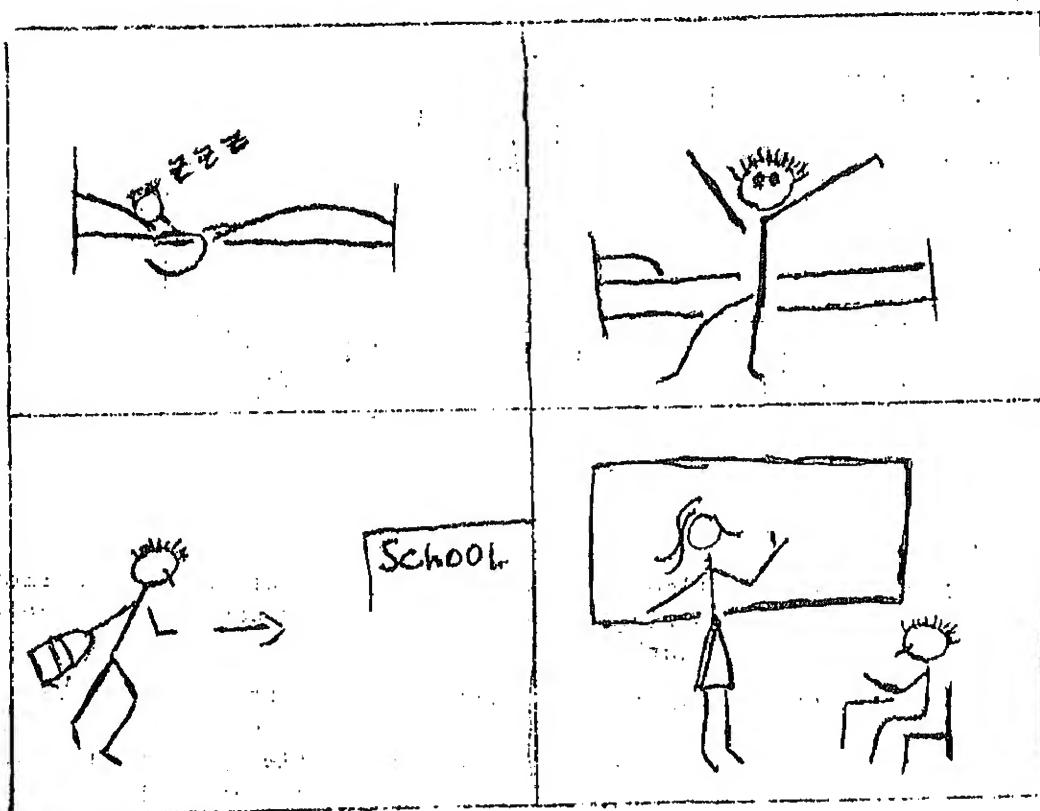
****NOTE:** Sandpaper also sticks to sweaters and wooly djellabas!



2. Charts

Materials : large piece of cardboard - butcher or construction paper - felt tip pens or good quality crayons

Directions : Make your drawings simple, to the point, and large enough so that all of the students can see the drawings when you are in front of the class. Look at them from a distance to be sure they are clear. Have others who are unfamiliar with the materials look at them as well.



A Day in the Life of . . . CHART

3. Flash Cards/Flash Pictures

Materials : index card (the large ones) or heavy paper - felt tip pens

Directions : If you use heavy paper, cut it into pieces that are large enough so that all the students can see them when you hold them up. Write or draw simply and clearly. (A little sandpaper on the back will allow you to use the cards and pictures with your flannel board.)

b

dog

see

the

I

.

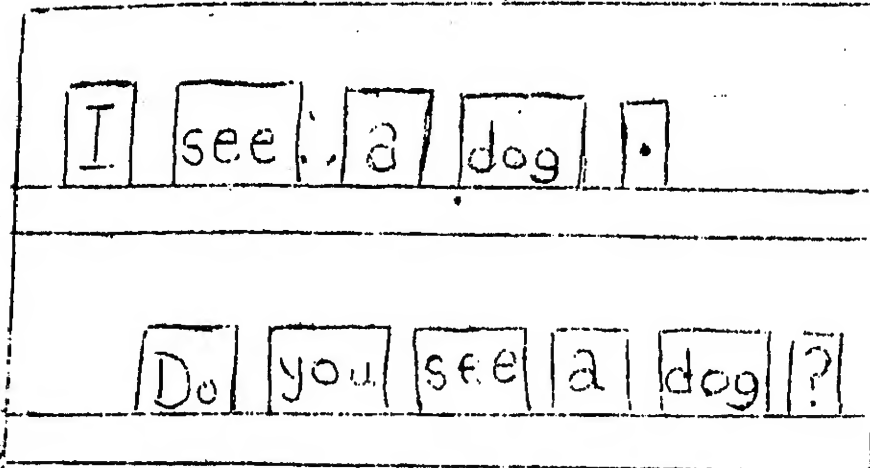
4. Pocket Chart

Materials : cardboard - staples or glue - scissors

Directions : a) Cut cardboard to appropriate size.

b) Staple or glue two or three narrow pockets (two inches wide) on the board.

The pocket chart can be used in conjunction with your flash cards.

5. Puppetsa) Papier-Maché Puppet

Materials : flour - water - salt - plastic wrap or cellophane - strips of newspaper - water base paint - Vaseline - cloth

Directions : Mix flour, water, and salt to make a paste the consistency of thick soup. Prepare the head shape by covering an object (a bottle, jar, ball, etc.) with plastic wrap. Coat the plastic wrap with Vaseline.

Cover the plastic wrapped object (future head) with strips of newspaper dipped in the paste. Put on at least four coats.

Make the features by pinching the papier-maché. Dry it in the sun for about 48 hours. When it's completely dry, paint it, glue some yarn or wool or cotton on for hair and remove the head from the bottle.

Make the cloth into the puppet body by making three finger-holes--one for the head, and two for arms.

b) Paper Puppet

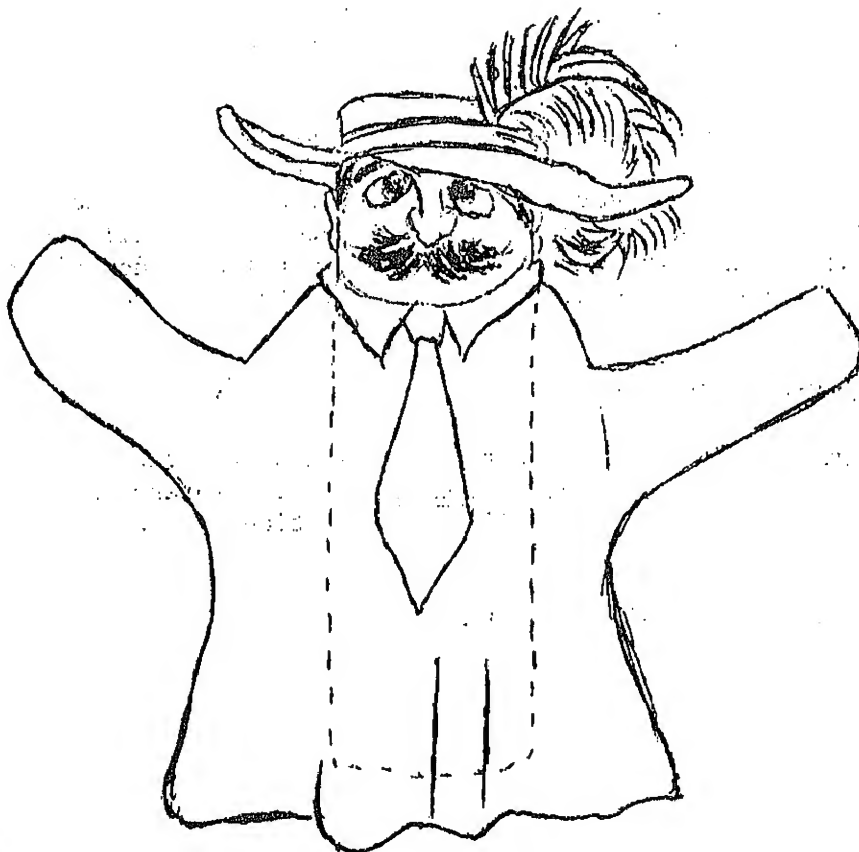
Materials : toilet paper roll cylinder - paper - cloth - tape - glue - crepe paper

Directions : Cut the cylinder to the desired size. Stuff paper inside it to fit your finger.

Glue on colored paper or crepe for the face, a hat, necktie, or whatever. Paint or glue on all the facial features.

Make the body with a piece of cloth with two tubes for the arms and a hole for the head.

a)



6. Further hints for making visual aids

- a) The larger the visual aid, the better.
- b) Use bright and contrasting colors in making your visual aids.
- c) Entertaining aids are the best kind.
- d) Involve your students in the search for good visual aids. Use your students as artists; let them make their own visual aids.
- e) Good visual aids are useful for more than one lesson. Vary your drawings and charts to include several relationships, but avoid cluttered or confused pictures. People in visual aids should stand out from one another. Make them short and tall, fat and skinny, hat and no hat, blond and dark, some sitting, some standing, etc.
- f) Labelling a visual aid may help reinforce written words, but it will also limit the use of the visual aid. Decide on how you are going to use a visual aid before you label it.
- g) Some teachers choose a recurring theme or a comic strip character (Peanuts, for example) for their visual aids. This allows them to get a little culture and it is fun for the students.
- h) An object in the raw is always better than a picture of an object (human included). Always use the more immediate visual aid you can find, like the students' books, someone's shoes, a smile, a fork, etc.

You, the teacher, are a walking visual aid. With gestures and facial expressions you can get across almost any idea. Don't be embarrassed to act out verbs or to make a face. Your students will love it. By the same token, don't become a clown or you will lose the respect that the students hold for you. Last but not least, don't forget to utilize the other 40 visual aids sitting in front of you in the classroom.

E. SIMPLE BLACKBOARD DRAWINGS

Remember, you don't have to be a Picasso to draw on a blackboard. All you have to do is establish conventions of representation that your pupils can understand. This will take practice, but here are some hints to help you begin.

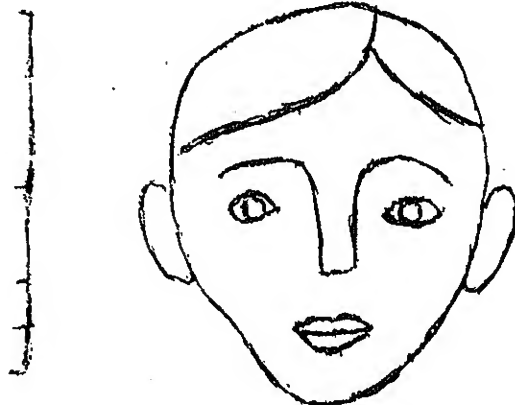
1. Here is a guide for drawing faces.

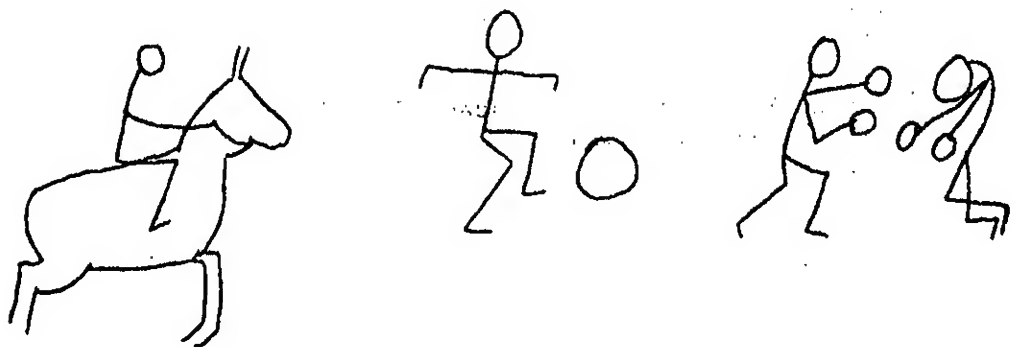
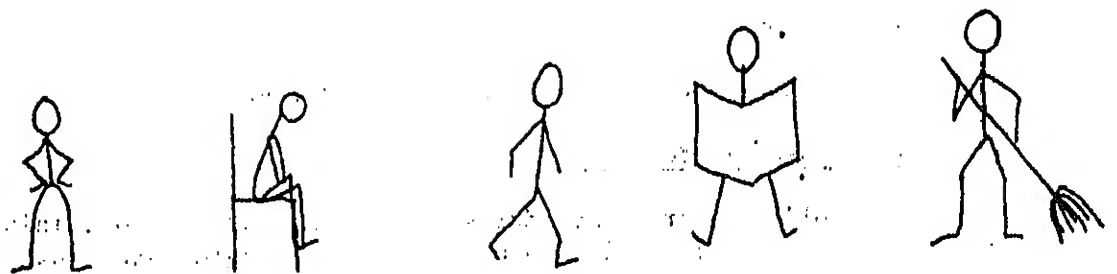
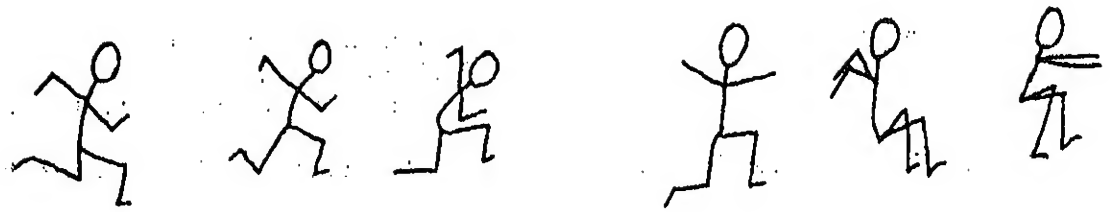
Notice the proportions for drawing a head :

The eyebrows are halfway down the head :

The nose is halfway down from the eyebrows :

The mouth is halfway down from the bottom of the nose.





F. WHERE TO GET THEM

Some sources of visual aids1. The Darien Book Aid Plan

Free books and magazines are made available every year to PCVs through an organization called the Darien Aid Book Plan, Inc. The organization, based in Darien, Connecticut, consists of women volunteers who collect used books and magazines from individuals, institutions, and publishers, and send the printed materials to "qualified groups around the world, to promote goodwill and international understanding".

In addition to many hard-back books and paperback novels, volunteers have also received issues of National Geographic and Scientific American.

The address for Darien is : Darien Book Aid Plan, Inc.
1926 Post Road
Darien, Connecticut 06820 USA

The books can be pouched over, so the address given should be :

Your Name, PCV/ Morocco
Peace Corps
c/o Morocco Desk Officer
806 Connecticut Avenue
Washington, DC 20526

(Allow about two or three months for delivery.)

2. Other useful addresses

The following are some addresses to help out with obtaining teaching aids. Ask for their catalogs and details on shipping procedures.

a) The National Committee for Visual Aids in Education
33 Queen Anne Street
London W1
ENGLAND

b) Center Information on Language Teaching
State House High Hallwin
London WC1
ENGLAND

c) Reading Aids
6435 Crenshaw Blvd.
Los Angeles, California 90043
USA

d) Philip and Tacey, Ltd.
69-79 Fulham Lugh Street
London SW1
ENGLAND

CHAPTER XVI

CREATIVE TEACHING AND GAMES

A. CREATIVE TEACHING

The principle behind creative teaching is to deal with subjects that interest your students. Therefore, the first step to being a creative teacher is to find out what your students do, discuss, think about, are concerned with, when they are not in English class. What, if any, magazines do they read? Do your students watch television? Are sports (or history or biology) an important part of your students' lives? The answers to these (and other) questions will give you ideas to incorporate into your job of teaching English. The following are some ways to make your classes more interesting both for yourself and for your students. Each has been tried in Morocco and in every case was successful. Try them and have fun.

1. Student paragraphs

Have students write a paragraph for homework and questions to go with it. A student reads his or her paragraph and then the other students must answer each question on the board from what the student has read.

2. Magazine pictures

If you have a magazine with good pictures about a news item (not political or controversial--try National Geographic), create a text. You can then present the text as a guided composition, writing key words on the blackboard. Have students make the sentences one by one, and at the end write up the whole text.

3. Geography

Pick a country and ask for general information--continent, language spoken, big/small country, big cities, countries it is near, imports/exports, etc. This can also be done for cities, with changes in the information, of course. You may want to ask your students to prepare this one in advance. Have them write to a tourist bureau in another country asking for information, which they can then present to the class.

4. Autobiographies

Have students write an autobiography. It may be the first time they have ever been asked about themselves, and they may have some interesting things to say.

5. Descriptions

Have students describe family members, their own living room (teach them the vocabulary first), their favorite place in Morocco, their best friend and why they like him/her, their home town and its climate.

6. Adaptations of the Koran

Write some of the stories from the Bible or the Koran. You can make them simple enough for 5th year. The most famous ones are about Abraham (use it right before Aid l'Kbir), Noah and the Ark (use it to teach animals), and Moses.

7. Original conversations

Write a conversation. Pick an everyday, real-life situation and write a conversation to include the grammar point you want to teach. The following are some suggestions (from English teaching FORUM, Vol. XV, no. 1, Jan. '77):

grammar point

prepositions of place
imperative verb forms
present tense

future tense

simple past tense

"any, some, one(s)"

indirect object

"another, the other"

"be" (present tense)

possessive adjectives

"have/has", possessive
adjectives

non-referential "it"

simple present

"at, between, from....to"

"like"...noun/"want to"...verb

"too"...adj./ adj...."enough"

want to/ have to/ need to ...

would like...object...verb
(sentence and question patterns)

can, must, should, ought to

"about to"...verb

Have to (in conditional clauses):

"if...subject, will have to..."

situation

Direct another person to some part of the city using a map.

Discuss plans for a trip, vacation, the weekend, etc.

Discuss a past vacation, weekend, etc.

Role-play a shopping trip to buy gifts.

Role-play shopping in a supermarket or souk.

Tell someone where to find things in your kitchen.

Tell other students about your family.

Make a daily weather report.

Report daily schedules (of people in the class, busses in the city, airlines, etc.)

Role-play a shopping trip to buy clothes.

Mail a package at the post office.

Invite someone to a party: make a phone call or write an invitation.

Explain rules and regulations. For example: school rules, doctor's instructions to a sick patient.

Describe a sports event in progress.

Describe the situation at a bus station.

Give a new customer the information

he/she needs to establish his /her

account with a public utility company.

used to

Interview someone about (1) past employment or (2) routine childhood experiences.

present perfect tense
active and passive voices
in contrast

React to the burglary of your apartment
(1) in the presence of another person
upon initial discovery (active voice)
(2) in making a police report (passive)

still, already, yet

Call someone who has placed a classified
ad to advertise a job or something for
sale.

past conditional
past perfect

Report a historical event and discuss
the conditions under which a different
outcome might have resulted.

8. Songs

Teaching songs can be a fun activity, as well as a useful learning experience. (There are copies of a PC songbook in the library.) To make the most of any song you choose, you may find the following procedures helpful:

a) PREPARATION

- i) Be sure you know the words and melody if you plan to sing it yourself or sing along with a tape or record.
- ii) If you do not sing well, have someone else sing the song and/or record it on tape. Make sure that the singer sings at a pitch and speed that will be easy for other people to follow.
- iii) If none of your acquaintances can sing the song on tape for you, try to find a commercial recording of the song and either play the phonograph record in class or put the record on tape which you will then play in class. (Make sure you have electricity in your classroom, or be sure to have enough battery juice.)
- iv) Prepare a copy of the lyrics for each student. If you plan on using a current song, you may have to write down the words directly from the record or tape. If you have no duplicating facilities available, you can write the words to a song on the blackboard or on brown paper and have the students copy them. This, of course, takes up time, but it is important that the students have the words.

b) TEACHING

- i) Read each line in the song with the class following in choral repetition. Correct any problems in pronunciation that occur.
- ii) Explain the meaning of new words and point out cases of elision and linking. Then have the class say each line again in choral repetition.

- iii) Have the students listen to the melody two or three times before they sing it.
- iv) Lead the students in singing the song. They should not sing so loudly that they disturb neighboring classes.
- v) If the students have trouble with the melody, draw a facsimile of the melody line on the blackboard as a visual aid.
- vi) Correct problems in pronunciation or phrasing that may have occurred during singing.
- vii) Have the students practice the song several times so that they learn it well. Do not permit them to sing the song too slowly--students are likely to sing at a funeral pace in a foreign language unless you urge them on.

c) FOLLOW-UP

- i) Once the song is learned, make it a departure point for conversation. Ask questions with vocabulary items from the song or have students use the vocabulary in original sentences. If it is a folksong, talk about its particular meaning in its cultural context, and its historical background.
- ii) Review the song from time to time. Students enjoy singing songs they have previously learned--it gives them a sense of mastery, and enthusiasm for learning other songs.
- iii) It may happen that your students don't want to sing. Don't worry about it. This doesn't necessarily mean they don't like learning songs.
- iv) If you find that your students are so enthusiastic that they have trouble settling down to a discussion after the song, try teaching them the words, then discussing the meaning and implications, reserving the last 5-10 minutes of class for the music.

9. Role Play

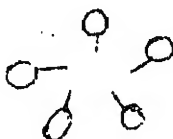
One way to go beyond language manipulation and drills and use real, or "realistic", communication in the foreign language classroom is an activity called role play.

Role play has students use vocabulary and structures from their language lessons in drama-like situations. The teacher presents a group of characters and a situation that they are involved in, which is usually some kind of problem that they must solve, and the students in the class take the parts of the characters in order to enact the situation or solve the problem. Of high importance is the language they need in order to participate in this activity. To provide for this need, the teacher should present the vocabulary and structures of the role play to the students before they have to use them in the activity. Discussion of the situation or problem will allow students to practise the new language items before actually acting out the role play.

Pay close attention to the setting of your role play exercise and make sure it is supportive of the realistic atmosphere you want to create. When dealing with large groups and more than two role players, set up a "fish bowl" configuration if your classroom furniture and space allow it:

(front of room)

role players,
facing one another



SS	SS	SS	SS	students who are observing, taking notes
SS	SS	SS	SS	
SS	SS	SS	SS	
SS	SS	SS	SS	

Obviously, the teacher is outside of the fish bowl, looking in along with the students.

Steps in a role play activity

- a) Questions about and general discussion of the topic that the role play is to cover (for example: the role play may be about inviting friends to one's home, so the warm-up discussion should talk about the topic by asking how often the students invite friends to their homes, for what reasons, and what they do when their friends come).
- b) Presentation of structures and vocabulary (the number of structures and amount of vocabulary should be kept small--not more than ten items. If role playing is to be used as an exploitation of earlier lessons, this step may be kept to a minimum.)
- c) Presentation of role play situation or problem (this will be done by the teacher. Students may or may not have a written copy of the role play.)
- d) Choosing "actors" (the number will be determined by the situation or problem presented. However, characters can be added if students feel they will help solve the problem).
- e) Enactment of role play situation or problem (students come to the front of the room, or to the center of a circle, and enact the role play. The use of props, movements, and gestures should be encouraged. The teacher should allow the enactment to follow a natural course and let it come to an end when the students want to end it. A good ending to a problem-solving role play occurs when the actors have found a solution to the problem.

- g) Discussion of the enactment (participants and audience--other members of the class--talk about the enactment and suggest other ways the role play could have been enacted. For example, the teacher can ask the question, "How would the actors have solved the problem if one of the characters had been disagreeable instead or if another character had been added?")
- h) Second enactment (new participants enact the role play.)
- i) Discussion

The enactments, followed by discussions, may continue until the class period has ended or until the teacher feels the activity is no longer productive. As an aid to the discussion phase, the teacher should keep track of the errors on a piece of paper as they occur during the presentation.

Some role play topics

The actual topics may and should be expanded to include details such as the names of characters--Moroccan or English--and cities and precise time descriptions.

- a) A person promises two friends who do not like each other at all that he or she will go to two different films with both of them on the same night.
- b) A person has made a mistake in his or her job, and has to explain the situation to his or her boss and try to improve it.
- c) Someone keeps stealing small things from a student who lives in the dormitory. The student tries to find out who has done it by asking other students.
- d) A student's parents want him or her to major in a subject and prepare for a career that the student is not interested in.
- e) A family disagrees about where to go on vacation. Each person wants to go to a different place.

Finally, the teacher will have to decide at what levels to use role play activities and in what kind of classroom situations. It is doubtful that role play could be effectively used with a class of forty students, but it might work on group days with small classes. Topics will have to be chosen to suit the interest and needs of a particular group of students, as well as the difficulty of the language in the role play situation. In any case, role play provides an opportunity for students to use their target language as communication.

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Games

The term 'game' is used loosely here to cover several different kinds of stimulating exercises that make a classroom more interesting. They represent things out of the ordinary that can be done in a class. Many of them are not games at all, but situations and problems that involve and interest students. Few are physical. Many require more time than the ten minutes usually allotted to review or to end-of-class activities. Generally speaking, though, the more time it takes to complete one of the longer exercises, the more language skills it demands of those participating. The development of those skills can be worth the extra minutes. An important point to keep in mind is that the goal is to get students using English. "Milk" the game by making students verbalize everything they are doing.

1. Games found in this chapter

Structure

What Would You Do If...?
Going On a Trip
Twenty Questions
Charades
Coffee-Pot
Make-Do
Concentration
Jeopardy

Spelling

Spelling Guess
Head to Tail
Small Words from a Big One
Spelling Bee

Vocabulary

Odd Words	Guggenheim
Riddles	Alphabet Soup
Anagrams	Fruits or Vegetables
Categories	Concentration
My Name Is...	Omit One
Simon Says	Tic-Tac-Toe
Hangman	Structure
Bingo	

Pronunciation

Pronounce It
Which Sounds Are Alike?
Listen Carefully
Telephone
Good Luck
Concentration
Tongue Twisters
Tic-Tac-Toe
Accent and Syllable

Number

Find It
Buzz

Directions

The Box
Right to Left

Discussion

What Are You Talking About?
Memory
Creating Characters
Alibi
Think

2. How to play

Set the rules before beginning any game. There should be two kinds of rule. The first is general class behavior. If students violate the standards of quiet or of respect for the teacher and other students, the game is automatically over. The second involves the individual game. Each competition must have a set of rules by which to evaluate the correctness of an answer. If a word must be spelled correctly or a sentence 100%

grammatical, then nothing should affect that requirement. Point acquisition, time limits for answers, and cheating penalties cannot be changed in the middle of the game. Students don't appreciate or abide by rules they feel are arbitrarily imposed or inconsistent in application.

Do not use vocabulary or structures that the students have not been exposed to unless that is the specific purpose of the game. It leads to confusion, frustration, and feeling of unfairness, loss of interest, and for the teacher, loss of control of the class.

Quit the game before the students do. If a game is played too long or too often, students lose interest and the game ceases to be a productive experience. Other games will also suffer.

3. Structure games

- What would you do if...?

Divide the class into two or four teams. Have half the class write questions with "What would you do if...?" and the other half write "I would..." Collect the slips, put them in two hats, and read the results. Some variations are:

"How do you...?"

"By..."

"What do you ... with?"

"I..."

"Why do you....?"

"Because..."

- Going on a trip

The first student says "When I go to England, I am going to take a toothbrush." The second student says "When I go to England I'm going to take a toothbrush and a comb." Each student adds one more su...

- Twenty questions

One student chooses a well-known person, and the class takes turns asking questions, yes/no or W questions, to find out who he is. Have the student whisper the person's name in your ear at the start so that you can mediate and correct fairly. The student who guesses correctly gets to choose the next person.

- Charades

For an advanced class, this can be done in the traditional way, by acting out the names of books, film, etc. For a less advanced class, the teacher prepares slips of paper with commands. One student takes a slip and acts out the command or thing (examples: "You are an alarm clock", or "Make some tea."). The student who guesses what was on the slip is the next to be "it".

- Coffee-pot

This is a guessing game. One student selects a verb, preferably an active one. The other student take turns asking him questions about the verb, using the verb substitute 'coffee-pot' to replace the verb in the question. For example:

"Do you coffee-pot in the morning?"

"Can you coffee-pot alone?"

"Are you coffee-potting now?"

The student who guesses the verb gets to choose the next one.
If a student guesses wrong, he is out of the game.

- Make-do

Write a list of words on the board or on small cards.
Divide the class into small work groups of four or five people.
Ask them to separate the words into two groups: all the words that are used with "make" and all the words that are used with "do".
They should write "do" or "make" on the top of a piece of paper and list the appropriate words underneath. If the words are on cards, each group should get a complete set of cards, the same ones that the other groups use. During the exercise, circulate to find out what problems or questions the students are having.
At the end, let one group write the list on the blackboard, or let all the students gather around one group of cards. Then as words are written, all the students can discuss what is right and what is not, and make the decisions themselves, according to what they have learned.

Make	Do	Infinitive-Gerund plus to eat eating	
a left turn	the dishes	decide	keep on
a request	without	want	finish
the salad	the right thing	need	avoid
mistakes	your best	learned	consider
the bed	the laundry	expect	avoid
clothes	good	forgot	can't help
a speech	your homework	promised	missed
jewelry	a job	wished	denied
lunch	a favor	begged	escaped
money	the cooking		

N.B. There are some verbs that take either the infinitive or the gerund (e.g., like, prefer.)

- Other ideas:

For-Since/ten years, four hours, January, yesterday, a long time, a year ago.

How much-How many/ time, money, dollars, soap, cheese, bars of soap, slices of cheese, glasses of milk.

- Concentration

Make of game of 24 to 26 cards, 12 or 13 pairs. Attach them to the blackboard so that they form a rectangle, the same number across in all the rows going down. Attach tape to the bottom of the cards. When they are put on the blackboard, the face of the cards will be against the board so the students cannot see them. Attach the cards with the tape at the top so the cards will be upside-down. When they are flipped to show the words, the words will be right-side up.

DO

Present / Past Participle

fly-flown

buy-bought

choose-chosen

do-done

eat-eaten

go-gone

sleep-slept

give-given

be-been

drink-drunk

speak-spoken

1

3

4

5

6

The class is divided into three teams that take turns picking two cards, trying to match a pair of words. If the team makes a match, they receive a point and the cards are removed. If the team doesn't receive a match, the cards are dropped again and the turn moves to the next team. To facilitate the calling of two cards, number the cards once they are on the board, so students can call out the numbers of the cards they wish to select.

- - Jeopardy

This is a team game like the one that used to be on T.V. and it requires a good bit of preparation. Choose about five categories (i.e., literature, sports, entertainment, lifestyle, geography, etc.). For each category the teacher will have to prepare five answers, to which the students will have to think of questions. This requires some research. The answers should go from easy to difficult in each category--there are 10, 20, 30, 40 and 50 dollar (or dirham) answers. The 10 dollar answers should be so easy that all the students will be able to think of a question. The 50 dollar answers should involve information that most students don't know or information that they know, but which requires a difficult question form.

To set the game up, divide the class into two teams (there should be no more than 20 players). Draw a 5 x 5 grid on the blackboard with the five categories across the top and the dollar amounts in the boxes going down:

	Sports	Geography	History	Lifestyle	Films
10					
20					
30					
40					
50					

The answers that you have prepared can be on cards, or on a master list. The first player on Team A chooses a category and a dollar amount. You give the

and the student asks the question.

Example: S: Sports for 10 dollars.
T: Mohamed Ali
S: Who is the best boxer in the world?

Team A has just won 10 dollars. Then the play moves to the first player on Team B. If a player can't give a question, or if the question is not correct (grammatically or logically), the dollar amount is subtracted from the team score and the answer goes to the other team if they want to try it. In any case, the play moves to the next team. The winner is the team with the most money.

In planning this game, be sure to write answers that require different types of questions--Who/What/Where/Why/How long ago, etc. Your answers can be single words or complete sentences.

- Categories:

Give a category and a letter to the students, then they must think of as many words as possible that begin with that letter and fit into the category. Example: "C" and "grocery store": cans, cases, Coke, combs, chewing gun...

Variation: Put several detailed magazine pictures up in different places in the classroom. Assign a letter to each and have students work in groups to find words in the picture that start with the assigned letter (or ideas/feeling evoked by it).

- My name is...

Beginning with the letter "A", the first student says, "My name is Ahmed, I'm going to Amsterdam, and I'm taking an alarm clock." The second student continues with "B" and so on.

- Simon says

This is a game of follow the directions if and only if they are prefaced by "Simon says". When the teacher prefaces a command with "Simon Says," the students must obey the command. If the teacher doesn't say "Simon says," the students do not do the action. Those that do are out of the game and have to sit down. The last player to remain standing wins. Do the action while saying the command. Then, students who are not alert will continue to follow the movements without realizing that "Simon says" has been dropped.

Vocabulary games

- Odd words

The teacher gives out a list of four words, one of which does not fit with the others. The students find the odd word and explain why it does not fit. Example: plate, glass, meat, fork. Meat does not fit because you don't eat with it.

- Riddles

The teacher reads a riddle and the students must guess. These can be very simple and can be used in an elementary level.

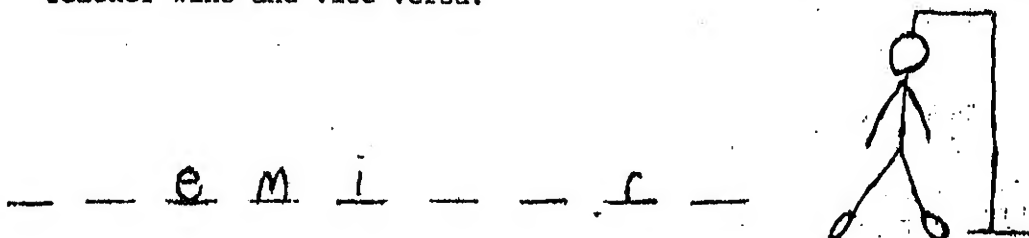
class. Example: I'm square, I have four legs, but I can't walk... You're a table. Before long the students will be able to make up their own riddles.

- Anagrams

Give students a group of scrambled words to figure out. A time limit adds to the suspense. Example: sert elki
plac imen

- Hangman

The teacher chooses a word and puts a dash for each letter in the word on the board. The students then start guessing letters, and for each wrong guess draws a line on a hanging man. If the man is hung before the students guess the word the teacher wins and vice versa.



- Bingo

Each student makes a four by four grid on a piece of paper so he has sixteen boxes to fill. Then the teacher names a category, e.g., fruit, or liquids, or school supplies. The students fill in as many of the boxes as they can with words they know in that category. Only one word is permitted per box. After the students finish filling in their boxes, the teacher reads a master list of words in the category. As soon as a student gets a line across, down, or diagonally on his grid, he calls "Bingo". Then the teacher names a different category, and the students play again.

- Guggenheim

Each student makes a rectangle five squares across and four squares down. Down the side write four different categories, like fruits, countries, capitals, or articles of clothing. Across the top write a five-letter word, one that has no repeating letters; one letter goes above each of the box columns. Students are given five minutes to fill in the squares. There may be blanks that cannot be filled. One word goes in each square. The word must be part of the category and start with the letter represented at the head of the column. To score, have students read their words for a particular square. If the word is correct, it counts five points. If no one else in the class has used that word, it counts ten points. If there is no word or the word written is wrong, it is a zero. The student with the most points wins.

- Alphabet soup

Divide the class into two or three teams. Make 23 cards with one letter of the alphabet on each card, except 'x', 'y' and 'z'. Make a second series of cards with one number to a card, until the number equals the number of students in the class.

Select a number and a letter at random. The student who hears his number stands and recites as many words as he can think of that begin with that letter, in ten seconds. Each word counts one point.

- Fruits or vegetables

Divide the group into two teams for this game. It is best to decide in advance on a limit to the number of turns for each team. Each team decides on a fruit or vegetable, whichever category has been agreed on. One team begins the questioning, each member being allowed to ask one question to be answered by anyone on the opposing team.

Sample Questions: Does it grow in this country?
What color is it?
How big is it?
Is it eaten raw or cooked?
Is it expensive?

-Concentration

For the directions, see Concentration in the Structure games.

Example:

<u>Countries/Languages</u>	<u>Synonyms</u>	<u>Antonyms</u>
Japan-Japanese	gift -present	young-old
Italy-Italian	road-street	hot-cold
China-Chinese	much-a lot of	peace-war
USSR-Russian	middle-center	ugly-handsome
Syria-Arabic	glad-happy	wide-narrow
Brazil-Portuguese	beneath-under	sad-happy
Turkey-Turkish	awful-terrible	better-worse

- Omit one

The lists to be used in this game must be prepared ahead of time. Words used, of course, must be within the limits of the vocabulary the students have studied up to this point. Many textbooks contain practice exercises of this type which may be adapted for the purpose of the game.

To each player in turn, the teacher will say four words, all but one of them in the same category. The player must quickly repeat the word which does not belong with the others. For example, if the words are: menu, soup, bread, rice, the player will say "menu" because it is not a food. A correct answer scores one point.

Examples:

bottle, cup, glass, corner	tree, hill, picnic, river
salad, soap, bread, meat	Sunday, week, Friday, Thursday
plate, pencil, eraser, book	history, England, geography, math
floor, wall, door, street	shoe, hair, tie, dress
question, answer, sentence, song	October, month, day, week

- Tic-Tac-Toe

Draw nine squares on the board and fill each space with a word from the new vocabulary that the students have been studying. Then cover the spaces with pieces of paper. Divide the class into teams. Each team in turn sends a student to the board. The student chooses a square, removes the paper, and then has fifteen seconds to make up a sentence using the vocabulary word. If the sentence is not correct in every detail, the other team gets the square. If it is correct, the team gets its mark in the square. The game continues until one team gets Tic-Tac-Toe.

-Structure

See how quickly the students can fill out this box:

	T	I	N
NOUN	tin	ink	
ADJECTIVE	tan		
VERB		itch	
ADVERB			nicely

Number games

- Find it

Ahead of time, write on each half of the blackboard 100 numbers in mixed order and not in the same order on both halves of the blackboard. Also prepare in advance a list of the numbers in the order in which you will call them during the game.

Choose from your class two teams of 10 students each and have them stand in lines with their backs to the blackboard. Give a piece of chalk to the player at the end of each line nearest the blackboard.

As you call the first number on your list, the two students with the chalk will turn around and put a cross through the number you have called, each on his half of the board. As soon as one player has crossed the number, announce the second number. The first player will give the chalk to the next player in line and then take his seat. The object of the game is to see which team will first finish crossing out the numbers you call.

With 100 numbers on the blackboard, you can choose new teams until every student in the class has had a turn. If a student makes a mistake in crossing out a number, he must return to the blackboard, erase his mistake, rewrite the number and then cross out the correct one. The students at their seats can help you see that the correct numbers are crossed out.

- Buzz

The students may be seated in a circle or in their places in the classroom. Any player may begin the game. The group decides upon a forbidden number; i.e. four. Then the players begin to

count in turn, but no player must ever mention any number containing four or being a multiple of four. Instead, he must say "Buzz". If he fails to do this, he is eliminated from the play. The game continues until all but one player have been eliminated.

Example: If the forbidden number is four, the counting will go like this: 1, 2, 3, Buzz, 5, 6, 7, Buzz, 9, 10, 11, Buzz, 13, Buzz, 15, Buzz, 17....

Variation: The game may be more complicated by having two forbidden numbers, i.e. four and seven. In place of four or multiples of it, the players will say, "Buzz"; in place of seven or multiples of it, the players will say, "Fizz". For a number that involves both, like 28, they will say, "Buzz-Fizz".

Spelling games

-Spelling guess (or team hangman)

Choose two teams of not more than 10 members each for this game. One team decides on a word, and one of its members puts lines on the blackboard to represent the number of letters in the word. Suppose the word chosen is chemistry. The player puts nine dashes on the blackboard: _ _ _ _ _ _ _ _ _ . The play continues with each player on the opposite team in turn calling out a letter which is put in its proper place if it belongs in the word. Suppose the first player says "A". Since there is no A in the word, the next member of the team calls a letter. He says "E", and the player at the blackboard puts it in its proper place: _ _ E _ _ _ _ . If the word is completed before or by the time each member of the team has called out a letter, the team scores one point. For the second word, the teams are reversed.

- Head to tail

The words used in this game may be limited to a category, such as verbs or nouns. One player begins the play by spelling a word in the category decided upon. The next player must spell a word in the same category but beginning with the last letter of the first word spelled. Any player beginning with the wrong letter, misspelling his word or giving a word outside the category is dropped from the game, which may continue until there is a single winner, depending upon the size and alertness of the group.

Example: 1 - d-o-g, 2 - g-o-a-t, 3 - t-i-m-e...

- Small words from a big one

Write one fairly long word on the blackboard, e.g., alphabet. Give the group a time limit in which to see who can make the longest list of words from the letters in the word you have written. Then from the words the students have written, make a master list on the blackboard for them to check by.

- Spelling bee

If the class is larger than 20 students, the teacher would do best to select two teams of 10 students each to compete while the rest of the class watch and listen. Then other teams may compete

until every student has had a turn, with the winners of the various contests being played off against each other to get a winner for the class. The teacher needs a list of words the class has studied up to this point. The teams line up at opposite sides of the room, and the teacher says a word to the first player on the other team. If a player spells a word correctly, he remains standing, and the next player on the other team gets the next word. The play continues in this way, the players on the two teams alternating turns in spelling the words said by the teacher. Any player who makes a mistake sits down. When the last player on a team has had a turn the play returns to the first player. If time allows it is possible to play until only one player is left standing.

Pronunciation games

- Pronounce IT

Divide the group into two teams, as for a spelling match. Show a word to a player on each team in turn. If a player on the team mispronounces a word, it goes to the next player on the other team. A player who mispronounces a word must take his seat. The game may continue until only one player is left standing, or the team with the larger number of players left standing may be declared the winner.

- Listen carefully

For this game, the teacher needs a short story or anecdote. The story should, of course, be chosen with the level of knowledge of the students in mind. The students, equipped with pencils and paper, are asked to listen carefully and write down all the words they hear containing a certain sound that has been indicated by the teacher. The sound selected might be one which does not occur in the native language of the students and is therefore difficult for them to hear. For example, Moroccan students learning English might be asked to listen for words containing the sound of I in words like live and sit, and the neutral vowel sound in a word like come. Or, the vagaries of English spelling could be pointed out by having the students listen for the sh sound, which has 14 different spellings in English (she, ocean, nation, chaperone, session, etc.). The winner is the student who writes the most nearly complete list.

- Telephone

Divide the class into teams of about ten. One member from each team goes out of the room with the teacher. Whisper one word to each student. It can be the same word to all the students, or words of a minimal pair, like thank and tank. Everyone returns to the room together, and on the word "Go!" each student races to his team and whispers the word to the last student in line, who must then whisper it to the next person in line and so on in a chain until the word reaches the first student. He must race to the board and write the word. The team that writes its word first, correctly and with correct spelling, gets a point.

- Good luck

Bring to class several objects or pictures of objects that students are familiar with. Each two objects should represent a minimal pair, like pin and pen, or mutt and met. Choose one kind of question, like "Where is it?" or "What color is it?" or "Which is more expensive?" Place all the pictures or objects clearly in view of the class. Then ask a series of questions about them. Students' ability to distinguish between sounds will be shown by their answers. For example, to the question, "What color is the pen?", if they answer "red", they have recognized the object by the pronunciation. If the class is divided into teams, each correct answer gets a point. For variety, have students ask the questions.

- Concentration

For directions, see Concentration in the Structure games.

Examples:

Rhymes

late-eight
sore-four
free-sea
hair-there
run-son
spend-friend
sew-no

Same Vowel Sounds

then-press
trim-sit
sat-laugh
peach-receive
put-good
door-more
rhyme-bike

- Tongue Twisters

These can be used as spice at the end of a pronunciation lesson teaching the sound or sounds present in the tongue twister.

Tim, the thin twin tinsmith.

She says she saw a sheet.

What kind of noise annoys an oyster?
A noisy noise annoys an oyster.

She sells seashells by the seashore.

Six slimy snakes slithered slowly southward to the sea.

Wood said he would carry the wood through the wood, and if Wood
said he would, Wood would.

Rubber baby buggy bumpers.

Peter Piper picked a peck of pickled peppers;
If Peter Piper Picked a peck of pickled peppers, how many pickled
peppers did Peter Piper the pepper picker pick?

Betty Batter bought a bit of bitter butter.

I slit a sheet, a sheet I slit, Upon a slitted sheet I sit.

How much wood would a woodchuck chuck if a woodchuck could chuck wood?
A woodchuck would chuck as much as he could,
if a woodchuck could chuck wood.

- Tic-Tac-Toe

Put a group of sixteen cards on the board, four across, four down. Each card has on it a word that contains a pronunciation problem. Students try to make tic-tac-toe by pronouncing words correctly in a line across, down, or diagonally. Each team has a chance to say one word when its turn arrives. If the word is pronounced correctly, then the square is marked with the the name or symbol of that team. If the word is mispronounced, the the word becomes the property of the opposing team and the square is marked with their symbol. The class can be divided into two teams, or more if there are many students; (The teams can rotate on a round robin system with the winners playing the next team.) The teacher, not the students, is the arbiter of correct pronunciation.

- Accent and syllables

Lists should be prepared in advance within the limits of the vocabulary the students have studied. The object of the game is to find and mark the word in a line of words which has the same number of syllables and the accent on the same syllable as the first word in the line.

Examples:

afraid	ago, consonant, correctly, hero
handicapped	surprised, together, patience, telephone
polonium	combustion, apostrophe, mistake, accident
September	behind, bicycle, foundation, geography
thousand	homesick, listener, without, directly
because	president, vacation, carriage, accept
sympathy	respect, comfortable, collection, geography
expensively	become, chemistry, dictation, difference

Discussion games

- What are you talking about?

The teacher brings an assortment of pictures to class. He shows one to one student. Then the other students ask him questions about it. After a certain number of questions the students must pick out the picture concerned from the group of pictures the teacher has brought to class.

- Memory

The teacher shows the students five or six pictures, and then he takes away a couple. The students must try to describe the missing picture.

- Creating characters

Take a picture of an interesting looking person from a magazine, and then let the students fill in the details about him, i.e., "What's his name? What does he do? Where is he from? How old is he?"

- Alibi

An unknown crime is committed, and two student suspects' go out of the class together to plan their alibi. They have to think of all the things they did during the two hours of the night that the crime was committed, and all the details about each activity that they can imagine. When they have finished reviewing their activities together, ONE of them returns to the classroom. The other stays outside of the class where he cannot hear the questions being asked or the answers being given. The class acts as the grand jury. They ask the first student about all the activities he was doing during the time of the crime: what he did, with whom, how he got there, who else seen, where he ate, what his friend ate, if his friend put salt on his food. He has to answer as best he can, without the help of the other student. Then, when the class has finished questioning him, the second student comes in. The class asks him the same questions. If the answers are relatively similar, they are innocent. If the answers are extremely different, they are guilty.

- Think

On a tray, put about fifteen objects for which students have learned English names, and take the tray around the room. Students are allowed one minute for observation. Then they must write down from memory the names of as many objects as they can remember.

Adaptation:

Show a collage of photographs of objects.

Show a series of drawings.

Let students volunteer to list orally what they remember.

Show a list of fifteen words; set a time limit; ask students to write the words in order.

Direction games

- The box

Make a box with nine squares, three across and three down. Teach meanings of upper, lower, middle, center, left and right. Ask the students which boxes are the upper left one, the lower left, the middle box, etc. They can put a number 'one' in the upper left box, a 'two' in the upper middle box, etc. Then erase the box on the board and begin to give directions. "Put the word 'button' in the lower left box." Compare results.

Variation: This game can be played on the blackboard with the alphabet. Have students give the directions. "Put 'A' in the upper middle box." "Put 'X' under 'A'," etc.

-Right to left

Make a series of columns in a row on the board. Teach far right, second from the right, two back from the center, etc. The next day ask them to take a piece of paper and make a series of boxes in a row horizontally. Be sure to give the specific number of boxes to make. Then give directions. "Put the letter 'f' in the box on the far left."

CHAPTER XVII

DISCIPLINE

A. DISCIPLINE IN THE CLASSROOM AND HOW TO AVOID PROBLEMS

Good discipline is not synonymous with absolute quiet. Often students, especially those in a modern language class, must be actively involved in using the language to be learned. Nor should the teacher expect the staid, stilted atmosphere of the Latin Grammar schools. Although he may not be interfering with the progress of the class, a quiet student may not be learning anything. In fact, the quiet student may be mentally miles or hours away from the classroom. Good discipline may or may not be related to the noise level in the classroom. The classroom is a place to learn. Any student behavior which disrupts, can be considered a discipline problem. This behavior may be quiet or noisy; it may be malicious and sly or openly unintentional. In either case, the teacher's job is to reestablish and maintain the learning situation.

The first principle with regard to discipline is that good discipline results from good teaching. When the right classroom and schoolroom conditions exist, there are few opportunities for inattention and misbehavior. It is commonly recognized that GOOD DISCIPLINE IS A PRODUCT OF GOOD TEACHING, and is not an end to be sought in itself. Those students who are learning, who feel successful in their language experiences, and who are busily occupied during the class-hour are unlikely to disrupt the learning situation. Learning is its own reward in a class being managed successfully by a master teacher. Good discipline begins with complete, well-prepared lesson plans.

Before the prospective teacher enters the classroom, he should realize that the rapport is not a matter of being able to entertain the students, or of being their "buddy". In spite of what they may say, students need a teacher they respect rather than an overgrown adolescent with whom to clown around. Rapport implies a classroom atmosphere in which learning is taking place. It is this establishment of learning situations which is the teacher's prime task. Unless he can assume that responsibility, he should not become a teacher. He may sympathize, empathize, etc., with students but always from his position as a teacher. Crossing the line to become, in effect, a student again, destroys his image as a teacher and neutralizes his potential effectiveness. The teacher must admit that, in the words of Thomas Wolfe, "You can't go home again."

Before entering the classroom, the prospective teacher should also determine to expect courtesy at all times in his classroom. Much undisciplined behavior is simply a matter of bad manners, and the teacher should emphasize respect for the rights and feelings of others. In addition to courtesy, he should also determine, establish and maintain certain standards of work and behavior in his classroom which will encourage the students to be and do their best at all times. Permissiveness and lowered standards aggravate and magnify discipline problems rather than solve them.

The students may forget all the language they learn, but they should remember the importance of courtesy, self-discipline, and sincere effort to do one's best.

The first few weeks of the school year are especially important in establishing the classroom atmosphere which the teacher desires. During this period, the teacher should eliminate all possible discipline problems before they become established habits. The teacher may "ease up", i.e., relax somewhat, his strict discipline later in the year if he so desires, but "cracking down" is almost impossible. Students can accept a teacher who expects proper discipline in the classroom, but they resent a teacher who turns out to be a lion in sheep's clothing. The opposite situation, i.e., a teacher who eases up once the desired classroom discipline pattern has been established, creates no problems for the pleasantly surprised students, but the teacher has to suffer the consequences if he relinquishes control to the students. The teacher who cultivates courtesy and cooperation at the beginning of the year and tends the seeds he has sown can expect to reap the benefits all year long. However, no teacher can ever go to sleep, relaxing contentedly in the shade of past accomplishment, because good discipline must be continuously maintained or weeds will begin to appear. These unwanted growths should not imply a constant struggle, but merely careful attention. In other words, telling students at the beginning of the year is not enough. They are young and occasional reminders are required.

The following suggestions concern ways of avoiding discipline problems during the class hour:

- a) Start the class promptly and with a spirit of enthusiasm and vigor.
- b) Get everyone's attention before starting the recitation.
- c) Have all possible material which may be needed written on the board before the bell rings.
- d) Have your plan and all teaching aids ready.
- e) Learn to "ride the class with your eyes". The teacher should be able to see all the students all the time.
- f) Talk to all the students and ask them to talk to the entire class. The class recitation period is not appropriate for a series of private conversations between the students called upon and the teacher.
- g) Call on those students who are beginning to lose interest.
- h) Emphasize a "we" feeling of class responsibility for all that occurs in the classroom.
- i) Encourage all students to attempt to answer the questions whether they have been called on or not.
- j) Study the seating arrangement of the students. Those who affect each other adversely may need to change seats.
- k) Be business-like.
- l) Watch your voice. Be expressive, and speak loudly and clearly.

- m) Stand in class and move around.
- n) Keep the pace moving.
- o) Learn to "feel the pulse" of the class, so that changes can be made as the class progresses. For example, there is no need to spend ten minutes on an activity if the students obviously don't need the practice. At other times, the teacher may need to spend ten minutes on some exercise which he had expected to do more quickly.
- p) Hold every member of the class responsible for all that takes place during the period.
- q) State the question before calling on the student.
- r) Call on students in a random fashion rather than by rows.
- s) Have a variety of activities.
- t) Use examples in preference to abstract explanations.
- u) Keep those students at their seats busy during board work exercise.
- v) Do not resort to sarcasm.
- w) And last but certainly not least, know the material before attempting to teach it.

If discipline problems do occur, the teacher should first ask himself if his teaching merits the attention he expects. Second, he should try to find out more about the student causing the problem. Misconduct may have nothing at all to do with the class itself. Economic and social status, physical health and development, mental ability, problems at home, community conditions, group influence, emotional stability, etc. --all influence class conduct. A private conference with the student may help to determine the problem and to improve conduct in the class. If the student does not respond to a personal chat, the teacher may be forced to discipline him in front of the class. The teacher should attempt to do so in a dignified manner which will preserve the respect the students have for him. At the same time, he should never do anything which may cause that student to lose his own self-respect.

In conclusion, a productive, learning atmosphere in the classroom requires a disciplined, responsive class. The teacher should not shrink from this responsibility of establishing a learning-oriented rapport with his students. Often those with whom the teacher has the most difficulties, later become his most ardent supporters. Far from resenting his standards and his efforts, they respect him for these very qualities.

B. SOURCES OF DISCIPLINE PROBLEMS AND SOME CORRECTIVE SUGGESTIONS

How much English your students learn depends in large part upon the learning atmosphere in your classroom. Your own sanity will also hinge upon whether or not your classes are under control. An occasional "bad" day occurs with even the best of teachers, but if you find that your classes are more and more resembling the battle of Bunker Hill, the following will definitely help to locate the problem.

In looking for a source of discipline problems, ask yourself these questions about your lessons.

- a) Are your lessons well planned and organized around objectives?
- b) Are your lessons interesting?
- c) Do you use visual aids?
- d) Are there ample opportunities for student participation in the lesson's learning activities?
- e) Is there enough variety both in activities and types of activities, i.e. oral, reading, writing?
- f) Do the students understand your directions, explanations, presentations?
- g) Do you start the class on the up-beat with a greeting and then go into a warm-up exercise?

Ask yourself these questions about your teaching style:

- a) Do you give positive feedback to individuals and/or the whole class when their performance/behavior is good?
- b) Do you know and use your student's names?
- c) Do you have students raise their hands to answer questions?
- d) Do you maintain eye contact and project your voice to the back half of the class?
- e) Is your appearance consistent with that of your Moroccan colleagues?

When handling discipline problems ask yourself these questions:

- a) Are you cool, and professional with your students or do you tend to be nasty and insulting?
- b) Do you use a calm, controlled voice or do you yell at your students thus making yourself look foolish?
- c) Do you stop little discipline problems like talking or not paying attention before they get out of hand?

- d) Have you tried to stop the lesson for a few seconds, explain that you want them to be quiet, and then return to the lesson?
- e) In dealing with individuals or a whole class do you make sure they are back under control before returning to the lesson?
- f) Have you spoken to persistent trouble makers outside class more than once?
- g) Have you tried rearranging the seating order of persistent troublemakers?
- h) Have you tried giving troublemakers extra attention and opportunities to participate in class so that they feel your recognition in a positive rather than a negative sense?
- i) Do you ever use humor in handling a discipline problem?
- j) Have you tried setting up a point system in which points are deducted each time a student misbehaves, explaining the system to the class at the beginning of the year, and keeping students informed of points they have lost?
- k) Do you handle discipline problems in English where you are on your turf?
- l) Do you have classroom policies (lateness, no pens, etc.) which you enforce consistently?
- m) Do you keep your mudir informed of special problems, or ask for his suggestions?

C. CHEATING

- Inform the students of your policy towards cheating before any tests, and enforce those policies if cheating occurs.
- Give several quizzes before a major examination as a dry run for the students to see your policies.
- Offer to help other teachers proctor in exchange for their help with your test. It is preferable to ask teachers who don't know English, as they tend to help in more ways than one. Also if your principal or vice principal seems willing to try to prevent cheating ask his help in proctoring the exam.
- Multiple choice tests are completely foreign to Moroccan students so it is advisable to practice before giving the actual test.
- Inform students that they are to bring no books, notebooks, or papers to the examination. On the day of the test make sure they leave everything outside the room or

test area.

- If possible print up two forms of the test.
- Divide the class so that half of them take the test in one classroom and half in another under the supervision of someone you trust.
- If you must give your test in your classroom, try seating the slow students together in front and the better students together at the back.
- Before beginning the test review again your policy on cheating.
- Answer all conceivable questions before starting the test (time, writing on both sides of paper, pen, or pencil, test directions, what to do if finished early, blank scrap paper, etc.) and then allow NO questions during the test. This will permit you to remain in front observing all the students.
- Explain how you will end the test. One suggestion is for the students to hold their tests up in one hand while proctors collect them. Have proctors collect the tests by row and remain in front to make sure that there are no irregularities.
- Be rather stern before and during the test to impress the students that you are very serious.
- While proctoring the exam, moving from corner to corner will enable you to catch any suspicious actions such as switching test papers, students looking at other papers, passing notes, whispering answers, etc..
- Students who finish early should hold up their hands until a proctor collects their test and then be sent out of the test area. If you have no proctors have students bring their own tests up front.
- If you catch a student cheating, it is best to avoid dramatic gestures like racing down the aisle, grabbing his paper and ripping it to shreds. This might cause an unpleasant incident such as a fight or a walkout. Instead call out his name or write it down.
- Rather than penalizing a student the first time he cheats, you could move his seat to some place where cheating is not possible.
- At all costs avoid any kind of argument or confrontation during a test. It will serve as a perfect screen for others to cheat.
- When students are finished make sure they turn in the test and any scrap paper if you plan on using it for other classes. Count the tests before dismissing the

class, or stand by the door and collect tests as students leave. This problem can be avoided, especially in short answer tests, by leaving blanks for answers on the sheet.

- Two techniques which students use are memorizing pre-arranged sections of the test which students compile later or copying the test and taking it out of the test site. The students then sell copies of the test to other classes. Multiple forms of the test and making sure students have no extra paper will help prevent this.
- When correcting the test, mark wrong answers through the mistakes so that students cannot change answers after the test is given back.
- It is very common for students to complain that the teacher has made some mistake or added up the points incorrectly. Nine times out of ten there is no mistake and students are just trying to get points. A suggestion that may help is to tell students that if you have made a mistake you will raise the grade appropriately but if you have not made a mistake you will take off the number of points claimed.

CHAPTER XVIII

GRADING AND TESTING

The academic year in Morocco is divided into trimesters. Major exams should be given three times a year at the end of each trimester, the last one receiving greater attention as the final exam encompassing all the material studied during the school year. The form of the trimestrial exams are left to the teacher.

A. GRADING

Grading is an issue which often causes confusion and anxiety for new Peace Corps teachers in Morocco, because the grading system is unfamiliar. Grades are assigned on a scale of 1-20. 10 is theoretically the average (moyenne), and is also the lowest passing grade. Grades at the lower and upper ends of the scale are rarely, if ever, given. The following guide might be helpful:

- 17-20 not normally given.
- 15-16 excellent. 'A' work.
- 13-14 good. 'B' work.
- 12 'B'
- 11 a solid 'C'
- 10 barely adequate 'C'
- 8-9 unsatisfactory, but not hopeless. 'D' work.
- 5-7 very poor work. 'F'
- 0-4 given only in cases of dishonesty or unexcused absence.

Most of your grades should be between 8 and 12. There are cases, especially during 7ème year, when a student has not shown up all year. For these students it is appropriate to write "absent" in place of a grade. Grades from 13 to 16 are possible, but should be given out sparingly.

The grading system can be difficult to adapt to American testing techniques. You give a quiz with ten questions: a student gets half of them right and expects a 10 (passing grade). But to your way of thinking, getting only half the answers right on that particular quiz does not represent passing work at all. There are two solutions:

- a) figure out some way to adjust the scores mathematically--this is a hard bill of goods to sell to the students, but you are, after all, the teacher, or--
- b) figure your tests and quizzes more difficult so that an average student will in fact get only half the answers right. In the beginning, it is always better to grade too low than too high if you are unsure. If your grades have been too low in the beginning, it is an easy matter to start grading higher and discount the early grades. If your early grades have been inappropriately high, you have to lower them as you become familiar with the system, which is very demoralizing for the students.

Grading Terminology:

Final Grade Reports(Bulletins de notes) are filled out at the end of each semester or trimester. As well as recording a numerical grade, you are expected to offer comments on the students' performance. For those who do not speak French , the following list of frequently-used comments may be useful:

<u>French</u>	<u>English</u>	<u>Arabic</u>
bon élève	good student	تلميذ حسن
travail excellent	excellent work	عمل او تلميذ رائع / ممتاز
-élève sérieux(mas) sérieuse(fém)	serious student	تلميذ جاد
-travailleur/euse/f	hard-working	تلميذ يعمل كثيرا
-assez bien	pretty good	مستحسن
-bon travail	good work	عمل مستحسن
-très bien. Continuez	very good. Keep it up	عمل حسن / حسن جدا
-élève moyen(mas) moyenne(fém)	average student	تلميذ متوسط
-doit mieux faire	should do better	ينبغي له ان يعمل احسن
-pourrait mieux faire	could do better	يمكن له ان يعمل اكثر
-ne travaille pas assez	lack of effort	نقص في الاجتهاد
-fort à l'oral	strong in oral work	جاد مجتهد في الشفوي
-faible à l'oral	weak in oral work	ضعيف في الشفوي
-fort à l'écrit	strong in written work	مجتهد في الكتابي
-faible à l'écrit	weak in written work	ضعيف في الكتابي
-mieux à l'oral qu'à l'écrit	better at oral work	احسن في الشفوي
-mieux à l'écrit qu'à l'oral	better at written work	احسن في الكتابي
-trop passif(mas)ve/oral	too passive orally	لا يشارك في الشفوي
-doit participer davantage aux cours	should participate more in class	يجب العمل اكثر داخل القسم

<u>French</u>	<u>English</u>	<u>Arabic</u>
- doit travailler davantage	should work harder	يجب عليه ان يجتهد اكثر
- à peine passable	barely passing	يمكن ان ينتقل الى القسم الاعلى
- suffisant	satisfactory	عمل كاف
- insuffisant	unsatisfactory	عمل غير كاف
- faible	weak	ضعيف
- de gros efforts à fournir	will have to work hard	يجب ان يجتهد اكثر
- manque de base	lack preparation in basics	ينقصه الاساس
- en progrès	improving	في طريق التحسين
- de gros progrès ce semestre	a lot of progress this semester	تقدم كثيرا في هذه الدورة
- composition faible	weak final exam	امتحان نهائي ضعيف
- niveau général assez bien	level pretty good	المستوى العام لبا س به
- travail irrégulier	quality of work inconsistent	عمل غير مستثمر
- bon résultat à la composition	good grade on the final exam	نتيجة حسنة في الامتحان النهائي
- s'absente beaucoup	is often absent	يتغيب كثيرا
- élève indiscipliné(e)	undisciplined student (for someone who really gives you a hard time be prepared to elaborate at the <u>conseil de classe</u>)	تلميذ غير مؤدب

If you teach 7ème année, you will have to fill out two separate grade reports at the end of the year: the usual one, and a carnet de bourse which is used by the people who award university scholarships.

B. TESTING

Testing is often the most difficult aspect of teaching since it requires a lot of time to devise a test that will show the students and the teacher clearly what was learned well and what needs further work.

Before writing a test the teacher should ask himself two important questions. First, what does he want to test? Then, what kind of test would best indicate whether or not the students learned the skill the teacher wants to test? This kind of questioning is more professional than just deciding, 'Tomorrow we'll have a dictation' and not really knowing why except that the teacher has to have some sort of semester grade for his students. A teacher who doesn't think carefully before making up a test could very well discover that he has tested only one or two language skills and left the others untested. Grades based on such tests are unfair, lop-sided, and meaningless.

If a teacher asks himself the above two questions he has a good chance of avoiding an exam that tests a combination of several skills, for it is difficult to draw any conclusion about what and how much students have learned from a test that requires them to use several different skills. Of course, in practice, most tests do require students to use more than one skill. A dictation, for example, is to some extent a test of oral comprehension as well as spelling. The problem is to choose the test that will reveal as clearly as possible how well the student has learned a particular skill, and to grade it without being distracted by mis-use of elements not meant to be tested.

It is also important to make students aware that they will be tested on every aspect of language learning. If a teacher neglects writing ability, for example, students will tend to work less hard on this than on something the teacher is sure to quiz them on.

Finally, in the long run, students like having frequent quizzes so that they can evaluate their own progress and feel that classroom work has more meaning. In addition, the more samples the teacher has of the students' work the more likely that the semester grades will accurately reflect the students' ability to use English.

Objective versus Subjective

An objective test is one that would be graded exactly the same by any teacher who had to mark it whereas a subjective test, because there are no right or wrong answers, will be graded quite differently by various teachers. Most people who develop tests of every kind try to develop a way to test what they are after objectively, but they grudgingly admit that there are some skills that don't lend themselves to objective testing.

Most English skills can be tested more or less objectively, but there are some that really can not be. When one has to resort to a subjective test, then the goal is to make it as fair as possible. Also, one should keep in mind that one's prejudices are bound to come into play, and try to keep them in check.

A classic subjective test used by English teachers is the essay. The normal procedure is to give the students a subject, have them write something on it, read the papers and mark all the mistakes in red ink, and affix a grade over twenty. Such a procedure is almost totally meaningless because there are so many subjective elements at work. There is the teacher's mood, which may change drastically between the time he marks the first and the last essay. By the time he reaches the bottom of the pile he may be tired and so annoyed by 'he go' and 'It was a hard work, isn't it?' that he is totally incapable of anything but striking out in revenge at the student whose paper he happens to be reading.

There is the magic effect which the name of a favorite student may produce on the teacher's judgement... 'Ah, here's Belbachir's paper at last. I know it will be good.' Belbachir's 'he go' is generously interpreted as a slip, not a real mistake. There is the dilemma of trying to decide which is best: a paper that is full of mistakes because the author was trying to use all of the English he had been introduced to in the classroom and a paper almost letter perfect but written in very simple English. Most of the time, the teacher doesn't have a clear idea of what he is testing when he asks the students to write an essay; the grades don't represent progress toward specific goals; and the teacher learns very little about how well he has succeeded, what needs review, etc..

While an essay (as a way to test students' skills in writing) can never be objective, it can be made fairer and more meaningful. First, the teacher should select the essay subject keeping in mind the structures he wants to test. For example, one could have the students write a history of one of the imperial cities of Morocco. Such a subject would naturally call for the use of the passive voice. Then the essays could be graded by marking only the mistakes in the use of the passive or by some ratio the teacher decides on: 75 per cent for passive voice and 25 per cent for other grammar, punctuation, etc.. Such a plan is much harder to carry out, but the results are better. In order to test other structures, especially linking words, the teacher may list a few which have already been introduced, and have students use them in their essays.

An attempt can also be made to lessen the effect of the teacher's various moods and prejudices. Papers can be graded not more than ten at a sitting so that fatigue does not play a part. A system can be devised so that the name of the student is invisible to the teacher while he is grading the paper. If possible, once the mistakes are marked, the teacher can ask a colleague to read the papers and rank them before the final grades are given. This gives the teacher another opinion in addition to his own.

The main thing is for the teacher to realize how unfair he can be unless he puts some controls on himself. Furthermore, no teacher should ever give students semester marks that are based only on subjective tests. As many objective tests as possible should be given.

Among the objective test items at hand to English teachers are: true-false, multiple choice, transformation, fill-in-the-blanks, and questions. Each of these items has severe limitations that should be kept in mind.

The basic problem with true-false items is that a student can get a lot of them just by guessing. There is no way to know, by looking at a single item, whether the answer represents knowledge or chance. The only way to get valid results from a true-false test is to have a large number of items and to cover each point being tested with several questions. Say, for example that the teacher is using true-false items to test the students' understanding of a reading passage and wants to find out if they understood the word 'elevator'. If the test contains just one item to test the understanding of the word, the teacher can be half sure that a given student understood; he could have guessed. If, on the other hand, there are five items on 'elevator' on the test, and the students got them all right, the teacher can be fairly sure that they know what the word means. The chance that someone might get them all right by guessing is very low.

Thus, true-false tests tend to be very bulky if they are any good.

In multiple choice tests, there is less chance for students to guess their way into a good grade as long as there are at least four choices and all the choices are attractive. An item like the following is really little better than true-false because one of the choices is so ridiculous as not to be a choice at all.

What do people usually take to the beach?

- a) tennis shoes and a racket
- b) a bathing suit and a towel
- c) a red monkey
- d) a bar of soap and a towel

There are, in fact, statistical checks that can be made to see if all the wrong choices in a multiple choice exam are reasonable detractors. Such checks are used when important standardized tests are written. Although making such a check is impractical for an English test, it is worth the trouble to look over the tests to see what wrong answers people chose. If your detractors were not sufficiently attractive, you may have to reevaluate the test. The fewer attractive choices there are, the less valid the test becomes because guessing can get a student a good mark once he eliminates the implausible choices.

In English it is often tempting to use a multiple choice exam to test usage by having the students pick the correct sentence from a number of incorrect ones. This is very likely a bad practice. We have no real idea how firmly a wrong sentence might get lodged in a student's head, especially when it appears in the highly charged set-

ting of a test. If a student picks a wrong answer, it may be the result of his having been mistaken all along and finding this wrong answer on a test in print will only help to confirm him in his misconception. And it is probably fair to assume that most students don't even look at their graded tests except to see what the grade is. So even seeing that the item is wrong, after all, might not be enough to blank out something wrongly learned and reinforced.

For both true-false and multiple choice tests, one can cut down on guessing by subtracting the wrong answers from the right ones to give the final score.

Transformation items can be very useful as long as they are not ambiguous. Here the directions must be very specific and carefully stated. For example, were a teacher to ask the students to change the following sentence to the interrogative, he might get two right answers:

John went to the store.

- a) Did John go to the store?
- b) Who went to the store?

In all likelihood, the teacher would be looking for the first answer, trying to find out if the student recognizes the past tense form and knows how to manipulate the auxiliary. The point is that, though the second answer is correct, it does not give the teacher those two pieces of information about the student's knowledge. Making the directions more specific or giving an example (as long as the example is not a dead give-away) will correct this situation.

Transformation items do not need to be repetitive in the way that items involving guessing do. This means that they should be more heavily weighted on an exam than true-false or multiple choice items. If a student gets a good transformation item right, you can be sure that he knows what he is doing.

A question item can be of two types, open or closed. Only the closed questions (Who was your English teacher last year?) concern us here because open questions (What would you do if you had a thousand dirhams?) are more subjective than anything else. Even if the teacher is fishing for the conditional in the open question, he could get an answer like 'I don't know because it's not possible' which is, after all, correct. When the teacher grades open questions, he must submit himself to controls similar to those discussed above.

Closed questions, if they are carefully written, can be quite objective. It is hard to write a question which has only one possible answer or for which there is only one structure which can be used to answer the question. The point is that the teacher should be ready for various answers; he should know what he is looking for and be satisfied if he finds it (even though he may also find a lot of other junk). For example, one can ask the question, 'When did Morocco become independent?' in an attempt to see if the students know the past tense of to become. The question should be given full credit if answered 'Morocco he became independent in 1956' or 'Morocco became independent on 1956.' If you once enter the arena of trying to take off points for incidental mistakes, you may be eaten alive (and

rightly so) by your students because it is very difficult to decide whether 'Morocco he' is a more costly error than 'on 1956'. Though it may make you squirm to let such errors go, it is the best thing to do. Otherwise the items become very subjective.

Another problem with questions used to test students' knowledge of grammar is that it is rather easy to come up with questions that contain the answer. 'Who was your English teacher last year?' though it is certainly a closed question, is also a question which, when answered correctly, doesn't show much about the knowledge of the student. All the structure is there in the question; the student has only to recall the name and put it in the place of the question word. Again the point to keep in mind is to be sure that the item you have come up with actually tests what you want it to. You will see in the sample test given how useless some tests are on that score.

Sometimes questions are used to test students' reading comprehension. If that is the goal, then you must not penalize the student in any way for making grammatical mistakes in the answer. If the student's answer proves to you that he has understood the written material, he should get full credit. This, by the way, is how the answers to comprehension questions on the bac exam should be graded.

The last kind of objective item is the fill-in-the-blank type. This is perhaps the most difficult item of all to write because it is very hard to eliminate the possibility of ambiguity. You may get answers that are right but that don't give you the information you want about the student's knowledge. The following items are more than a little ambiguous. The only directives given are 'some, any, etc.'

- a) They are looking at _____ maps.
- b) (person) is reading _____ books in the room.
- c) Is he carrying _____ spoons on the tray?
- d) No, there are _____ spoons on the tray.
- e) No, there is _____ on the tray, but there is _____ in the box.
- f) No, there is _____ behind Bennani.

Here the lack of specificity in the direction only adds to the ambiguity which already exists. It is impossible to say how far the 'etc.' extends. Is 'No, there is a man sitting behind Bennani' wrong or right? If it is wrong, how do you explain that it is wrong to the student? Additionally, item d) may or may not be a fill-in-the-blanks item. If it really is, the correct answer is "No, there are some spoons on the tray." (Presumably the answer to the question 'Are there any glasses on the tray?'). But one suspects that it is not the answer the teacher is looking for. He probably wants 'No, there aren't any spoons on the tray.' The student may actually know how to use this structure, but the existence of only one blank to fill in may confuse him and lead to something like, 'No, there are any spoons on the tray'. Approximately the same can be said for item e).

These difficulties with fill-in-the-blank items can be avoided, however. An item like the following is certainly all right.

Fill in the blank with the appropriate form of the verb in parentheses. It may be more than one word.

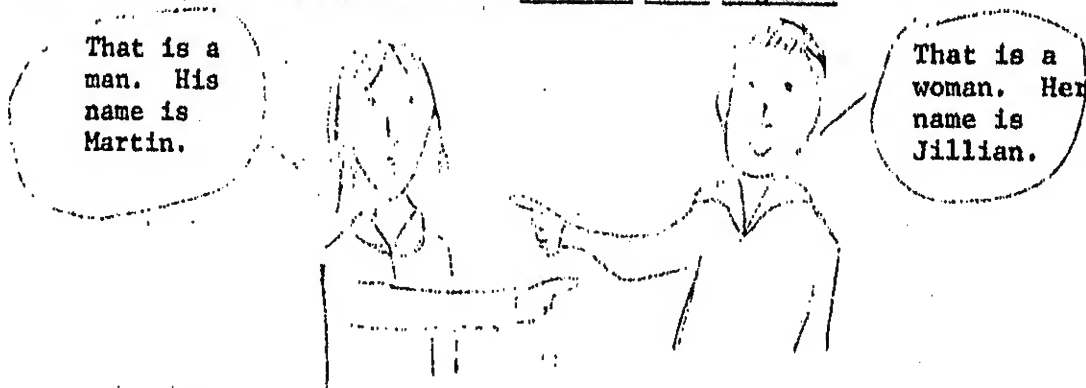
- a) The football players _____ their first game yesterday.
(win)
- b) Henry _____ about that problem since yesterday.
(think)
- c) The English teachers _____ to Casablanca for a meeting tomorrow. (go)

Notice, however, that both the second and the third items have more than one right answer. If you are trying to find out if your students know how to use the tenses correctly, these items would still be appropriate. However, if you are checking up on their mastery of the verb forms, you might have to reject these items in favor of some other kind. One can say 'Henry has been thinking about that problem since yesterday' and it is all right, but it does not tell you if the student knows the verb form 'has thought'.

The Written Exam

1. Spelling

Following the method of teaching with pictures, the teacher can set up a fill-in-the-blank test. When the students have learned to spell the words in balloons, they can be tested on it the next day. The following example comes from Success With English:



Test: draw the pictures and write the sentences (blackboard drawing).

Dictations can be used also, although they test aural comprehension as well as spelling. To make it easier for students to understand and thereby reduce the listening comprehension factor, the teacher can present a picture or object to which the sentences refer.



Test: Teacher: I will say each sentence three times. The first time, listen. The second time, write. The third time, check your papers.

- a) That is a picture.
- b) There is a tree in it.
- c) There is a girl with big eyes in it.
- d) She is standing near the tree.
- e) She is talking to a man.
- f) Who is the man?
- g) His name is Martin.
- h) What is the girl telling Martin?
- i) She is telling him not to climb the tree.
- j) He isn't climbing it.

Fill-in-the-blank tests can be used to test spelling that was taught from a specific text. Here is an example from Success With English.

Jillian is at h_____ in her bedroom. It is h_____ f past eight on Thursday evening and tom_____ Martin is going to take her to the mountains. So now she is p_____ing her case. She is taking her cl_____ out of the _____ b_____ d and her dr_____s and p_____ing them on to her bed. Now the c_____ p_____ d and dr_____s are empt_____. The case is empt_____ on the floor but Jillian's arms are f_____ of cl_____ and the telephone bell rings. 'Oh, what a m_____!' Jillian says.

2. Correct Usage

Students often have to learn to distinguish between two or more similar structures - one correct and the other incorrect. Two of the most common usage distinctions to be made are between the simple present and the present progressive and between the present perfect tense and the simple past. For tense distinction tests, key words can be used.

For example, to test whether the students know when to use the simple present and when to use the present progressive, the following test can be given to them.

Copy the story and fill in the blanks with the correct form of the verb in parentheses.

An Evening with Martin and Jillian

Jillian and Martin are in Jillian's living room. This evening, they _____ to the radio and they _____ tea. (listen, drink). Every Thursday evening they _____ to the radio or they _____ television. (listen, watch). Martin _____ sports programs but Jillian _____ mysteries. (like, prefer). Martin often _____ to football games but Jillian usually _____ at home. (go, stay). This evening, both of them _____ at home. (stay). It's a bad night to go out because it _____.

The advantage of a paragraph over a series of unconnected sentences as a test for making usage of distinctions is that some-

times, in non-classroom English, distinctions are made on the basis of a given context when key words are not used. For example, in the sentence 'Martin _____ sports but Jillian _____ mysteries (like, prefer).' there is no key word so the student has to realize from the context that the verb is to indicate habitual behaviour. Obviously, in a series of unrelated sentences, the student never has to rely on a context to make a distinction in usage.

Completion items can be used successfully, especially when it comes to the sequence of tenses. (Notice that considerable control is maintained).

- a) John goes to the beach when _____ (he, to have, free time)
- b) We will go to the beach tomorrow if _____ (weather, to be, good)
- c) He would have gone to the beach if _____ (he, to be able, to leave work)

Here is another example. Here the story provides the needed control.

Test - read this story.

An Evening with Martin and Jillian

Jillian and Martin are in Jillian's living room. This evening, they are listening to the radio and they are drinking tea. Every Thursday evening, they listen to the radio or they watch television. Martin likes sports programs but Jillian prefers mysteries. Martin often goes to football games but Jillian usually stays at home. It's a bad night to go out because it's raining.

Now please write questions from the story. Begin with these words:

- a) Where
- b) What
- c) Who
- d) When
- e) Why

Transformation items can be used to test almost any grammatical point.

Write questions to which the underlined words are answers.

- a) John goes to school every day.
- b) I'm opening the doors.
- c) Martin is looking at Jillian.
- d) We study English every Saturday at eight o'clock.
- e) Yes, I work a lot.
- f) No, John doesn't play football.
- g) Yes, it is raining.
- h) A thief is a bad man because he breaks the law.

Make the following sentences negative.

- a) My name is John.
- b) They are going to the cinema.
- c) Are you going home?
- d) She has some water.
- e) They go to the mosque every day.
- f) He eats couscous every Friday.
- g) They watch television all night.
- h) She saw him yesterday.
- i) I went home at two o'clock.

It is not unfair to ask for transformation which involves more than one manipulation. To change the underlined word to the singular in the following sentences starts a grammatical chain reaction.

The men have hats on their heads.
Women cannot carry large things.
 Are there any children in your family?

Students should be familiar with these complicated transformations in the classroom before they are given as test items.

3. Composition

You will want your students to write essays from time to time and will find ways to evaluate this work. But you may want to break down some of the skills used in writing essays so that they can be tested. Such tests point the way to good teaching of the skills, too. For example, organization is essential to the writing of a good essay and can be tested by scrambled paragraphs. The students have to tell what order would be best to develop the argument or story.

It is also a useful skill to turn direct conversation into reported conversation and vice versa. This can be tested through simple transformation items.

Example: write the following paragraph in the form of a dialogue.

John came into the room and shouted that we should all come into the street because there had been an accident. Mother was gone but I hurried out alone praying that it wasn't one of the children. When I found John, he was kneeling next to the driver who had been thrown from the car and was asking him if he could move his legs. I told John not to make him talk and begged the crowd that had already gathered to step back.

You may ask the students to write sentences according to a model. Work on sentence model types that are useful in essay writing.

Example: Write sentences using the models given.

Although he had a lot of money, he lived a very simple life.
 Although _____, they _____.
 He was fond of working hard, playing hard and, in short, getting the most out of life.
 He was _____ ing, _____ ing, and in short _____ ing _____.

Running down the street in a desperate attempt to escape,
the thief was hit by a car.

Trying _____, the thief _____.

Many of these kinds of tests may be too advanced for your students, who may be still concerned just with putting together a fairly correct, comprehensible sentence.

The Oral Exam

Evaluating students' speaking ability is one of those subjective areas of grading. Some teachers quiz a few students each day throughout the year, grading them on a 1-5 scale. 1 indicates no speaking ability, a 3 means ability to speak with sufficient structural accuracy and vocabulary to be understood and a 5 indicates the ability to speak as well as a native speaker. Oral exams are most appropriate in 5ème and the first two trimesters of 6ème.

Listening Comprehension

Although the more objective a test the more valid it is, the value of subjective tests should not be overlooked when considering a student's listening comprehension skill. At the beginning of each class the teacher can pick out one or two students to be judged as to how well they understand normal class questions asked by the teacher and other students. At the end of class the teacher can write a grade on note cards or in his notebook indicating how well the designated students have understood. It is necessary, however, to do this on a regular basis so that one has several grades for each student; that way some of the inequities will be averaged out (hopefully). You don't want a student to suffer simply because he had a headache on the day you decided to ask him questions.

There are several other good objective tests for listening comprehension. Multiple choice and true-false items can be used to test a student's comprehension of a sentence or a short paragraph. Notice that the student has only to listen and to mark down the answers.

Teacher: I will read twenty sentences. If the sentence is true, write a T on your paper. If it is false, write an F.

Here is an example. Jillian is Martin's girl friend. This sentence is true, so you write a T. What is the answer for this one? Jillian works at the American Embassy.

- a) A donkey is as tall as a horse.
- b) Martin is Jillian's husband.
- c) You are studying Arabic now.
- d) A plane goes faster than a train.
- e) Hammers are made of cotton.
- f) A part of scissors is for eating.
- g) Spiders have seven legs.
- h) Martin has a bath in his bedroom.
- i) Martin has two heads.
- j) Martin isn't as old as his grandfather.

True-false statements can be made about a paragraph the teacher reads.

Teacher: Listen to this story. I will read it three times. Then I will ask you questions. Answer the questions by writing "yes" or "no" on your paper. Here is the story:

THE BIG CITY

Hassan had just arrived in Rabat where he hoped to find a job. He had never been to Rabat before, so he was very excited. He was also afraid because he has no family there. When he arrived, he saw tall buildings, many people and many cars. His friends often went to Rabat. They said it was a beautiful city. Hassan thought it was too big and noisy, so he took the train back to his home on the same day.

- a) Had Hassan come to Rabat for vacation?
- b) Was Hassan excited because he had been to Rabat many times?
- c) Does Hassan have any family in Rabat ?
- d) Do Hassan's friends like Rabat?
- e) Did Hassan stay in Rabat a long time?

In this test the students' memories are being tested as well as their listening comprehension, but by repeating the story three times the memory aspect of the tests should not be significant. Of course any real test using yes-no items would be considerably longer than the examples given.

Another variation is to make a picture and ask true-false questions about it.

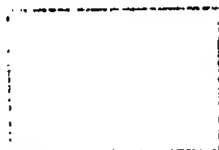
Teacher: I am going to show you a picture. Then I will say some sentences about the picture. If the sentence is true, write a T on your paper. If it isn't true, write an F on your paper. I'll say each sentence two times.

PICTURE

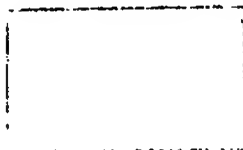
- a) There are two men in this picture.
- b) The airplane is as high as the sun.
- c) There are some birds in the tree.
- d) The house is in the lower right-hand corner.
- e) The people are smiling.
- f) The man is looking at the girl.
- g) The man has a hat in his hand.
- h) It's a dark day.
- i) There's a man in the car.
- j) The house has two windows and a door.

Large pictures taken from a magazine are usually better than blackboard drawings since they are clearer and usually more interesting.

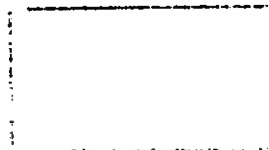
Pictures are also useful in other ways. The teacher can have three or four numbered pictures. Statements can be made and the students can write the number of the picture that corresponds with the statement.



PICTURE 1



PICTURE 2



PICTURE 3

Teacher: There are three pictures with numbers. I am going to read a sentence and you write the number of the picture that the sentence is about. Example: there is a house in the picture. You write number 2 because there isn't a house in picture 1 and there isn't a house in picture 3.

- a) There are some birds in the tree.
- b) There's a man in the car.
- c) It's three o'clock in the afternoon.
- d) The mountains aren't as high as the moon.
- e) There's a man with a black hat.
- f) A man is looking at a dog.
- g) A girl is looking through a window.
- h) The man is a thief.
- i) His wife is in the car.

This exercise can be made even more valid if the number of pictures is increased. Five pictures would be ideal.

The classic listening comprehension test consists of a statement and then a number of rejoinders (or answers) to it. The student listens to all the choices and selects what the best rejoinder is. This test can be quite sophisticated.

Teacher: I will read a sentence or a question and then I will read four possible rejoinders or answers to it. Write down the letter (A,B,C, or D) of the best response. Here is an example. That's a smart shirt. A. No, that's stupid. B. The skirt is short. C. I just bought it yesterday. D. No, he doesn't have a shirt. The third sentence, sentence C, is the correct answer.

- a) How much does a pound of sugar cost?
 - A. He has some sugar.
 - B. About thirty cents.
 - C. It's about half a kilo.
 - D. They have bought some sugar.
- b) Jillian can't remember where she left her gloves.
 - A. She wears them to work.
 - B. Maybe she'll find them in Martin's car.
 - C. Martin's car is far from her office.
 - D. She is wearing her gloves.

- c) Is Mr. Jillian still working in his office?
- A. Yes, he hasn't left yet.
 - B. No, he hasn't left yet.
 - C. Yes, he left them in the office.
 - D. Yes, he takes a walk in the afternoon.

It is hard to make up these items and therefore tempting to throw in grammatical tricks as wrong choices. For example:

- How long has he been studying English?
- A. Two years ago.
 - B. He studied for two years.
 - C. During the summer.
 - D. Since last year.

This tests more than just listening comprehension and is designed to catch the student in a grammatical error rather than to evaluate his listening comprehension.

Reading Comprehension

Reading comprehension is probably the easiest skill to test objectively. True-false and multiple choice questions are easy to make up on a reading passage. It is also possible to ask the student to write the answers to questions (as long as you grade him only on whether his answer proves he understood and not on the grammar he uses to answer).

Here is a text taken from Fluency in English, page 23.

'I am always amazed when I hear people saying that sport creates good-will between the nations, and if only the common people of the world could meet one another at football or cricket, they would have no inclination to meet on the battlefield. Even if one didn't know from concrete examples (the 1936 Olympic Games for instance) that international sporting contests lead to orgies of hatred, one could deduce it from general principles. Nearly all sports practiced nowadays are competitive. You play to win, and the game has little meaning unless you do your utmost to win. On the village green, where you pick up sides and no feeling of local patriotism is involved, it is possible to play simply for the fun and exercise; but as soon as the question of prestige arises, as soon as you feel that you and some larger unit will be disgraced if you lose, the most savage combative instincts are aroused. Anyone who has ever played even in a football match knows this. At the international level sport is frankly mimic warfare. But the significant thing is not the behavior of the players but the attitude of the spectators; and, behind the spectators, of the nations who work themselves into furies over these absurd contests, and seriously believe, at any rate for short periods - that running, jumping and kicking a ball are tests of national virtue.'

-George Orwell, The Sporting Spirit

Answer the following questions with a 'yes' or 'no'.

- a) Does the author think sports create good will?
- b) Is the example of the 1936 Olympic Games used to show that sports are good?
- c) According to the author, do people think whether one wins or loses a game is important?
- d) Does the author believe that village sports can be good?
- e) Does the author believe that running, jumping and kicking a ball are tests of national virtue?

(This test can be turned into a true-false quiz by changing the questions to statements.)

The advantage of having students answer 'yes' or 'no' or 'true-false' is that the students really have to understand the text and cannot rely on copying sentences from the text which seem to relate to the question.

It is also possible to construct a multiple choice test. Here are some sample questions.

-In George Orwell's opinion

- a) national pride increases competition in sports.
- b) national teams usually play for fun and exercise.
- c) sports can bring peace to the world.
- d) only football leads to minor warfare.

If you use questions, be sure that they cannot be answered simply by copying portions of the text. Here are some examples:

Answer each question in one complete sentence, in your own words:

- a) Why do people say that sport creates good will between the nations?
- b) Why is the author against sport?
- c) According to the author, when can sport be a good thing?
- d) Why does the author say that the significant thing is the attitude of the spectators?

You might want to try some unusual tests; they can be fun to take and test the material just as well as a more staid type of test.

Example: Cross out the word that is out of place in the group, according to the ideas expressed in the text.

- a) village green-exercise-national pride
- b) spectators' emotions-nations' pride-players' strength
- c) disgrace-common peoples of the world-competition

Example: if George Orwell would believe the sentence (according to what you know about him), put a circle around it.

- a) Sports create good will.
- b) The 1936 Olympic Games promoted good will.
- c) Football leads to savage minor warfare.
- d) National pride makes people forget that sport is for fun and exercise.

Some tests can be especially designed to test reading comprehension with some time limitations. After a specific amount of time, the students stop looking at the text and then answer questions. Any of the types of exams given above can be used. With a narrative, the questions should be in chronological order. Or you can design multiple choice questions; the students must pick the sentence describing an event that did not happen in the story from a group of four sentences.

Putting a Test Together

The main point here is that a good test lets the teacher know whether the students have learned what he has taught. Thus, in writing a test the teacher must first decide what he wants to test, and then to design some items that tell him if the students have mastered what has been taught. It is important that each item tests only one skill at a time, but normally a test contains several parts, each one with its own goal. So far so good. However, there is a problem when it comes to evaluating such a test because the teacher gives just one grade and that grade may be negatively affected by the kinds of items used in the test.

For example, let's imagine that a teacher has designed a three part test. The first part is a listening comprehension test consisting of forty true-false items. The second part is a reading comprehension test consisting of forty multiple choice questions. The third part is on grammar: twenty transformation questions covering question formation and the use of the present and present progressive.

The most obvious thing to do would be to give each item one fourth of a point and a grade over twenty. Such a system could lead to slanted results. A student could receive a moderately good grade without getting anything right. Just by guessing he could get about half the true-false items and about a fourth of the multiple choice questions right. That would give him a grade of 7 over 20. With a little luck he might have the average, even though he knows little or nothing.

It would be far better to give a total of 5 points for the true-false questions so that guessing couldn't give a person more than 2.5 over twenty, and a total of 5 points for the multiple choice questions, again cutting down the guessing score to about one or two. The transformation items could stand at a total of ten points (or 0.5 point per item) because there isn't any danger that guessing will be a factor.

At the same time, one would have to take into consideration how much each skill tested should count for the total grade. In the plan outlined, reading and listening make up one-fourth of the test each, while grammar comprises one half. This means that if a student were very good in grammar, he could receive a grade of 10, quite respectable. To overcome this inequity, one might grade each section separately over twenty and then divide by three. This would give a student who got a high score in the grammar section but practically nothing in the other two sections a grade significantly lower than the average.

Additionally, a teacher may decide to grade his students (especially during the first year) on speaking more than on anything else. If he wishes to do this he should either give a lot more tests of speaking than of anything else or give speaking tests of a high coefficient when it comes to computing the student's overall grade.

One could go on and on piling up mathematical evidence as to what a grade actually means in terms of the students' achievement, but I think it is enough simply to keep in mind how easy it is to give the students a very lopsided grade even though the tests have been carefully put together item by item.

Human Problems

It seems evident, at least to the writers, that grades that students receive in Morocco would be a lot fairer if the tests they took were more objective. However, Moroccan students may never have taken a true-false test or a multiple choice test in their lives, and will probably resist it. If you want to try some of the ideas in this chapter, and you want to make your tests as objective as possible, don't hesitate to startle your students. Before you give any 'new' kind of test, have the students practice responding to the kind of items you plan to use. Help them get used to following the necessary directions. Familiarize them with answer sheets, if you plan to use them.

If you don't ease your students into new kinds of tests, you will find that a simple true-false test will cause a minor riot in the classroom. Students will refuse to understand the directions, most of the hour will be spent trying to calm them down, etc., etc..

Another problem is cheating. Objective tests are VERY easy to cheat on and the teacher has to use considerable ingenuity to cut down on the cheating which will inevitably take place. Here are a few suggestions which may help but the list is not definitive, nor is the problem easily solved.

- If you have enough room in the class, seat the students as far away from each other as possible for the test.
- If you can get the cooperation of a surveillant, divide the class in half. Half stays in the room and takes the test and half goes with the surveillant, and then vice versa.
- If the test is printed up, try to make two versions arranging the questions in a different order, so that it becomes more difficult to get answers from neighbors' papers.
- Give the exam in two groups. One student at each desk is taking a multiple-choice exam and the other is writing a dictation. Then the process is reversed.

Evaluating Your Test

When writing a test, it is easy to get carried away and end up with something different from the kinds of test one had intended to write, so it is a good idea to go back and evaluate the test.

Following is a summary of principles and suggestions to consider as you evaluate your test.

- a) The subject matter of the test must be kept within the experience of the pupils and limited to the work done in class. In other words, test only what you have taught.
- b) A test as a whole should cover all the language skills taught and as much as possible test the mastery of each skill by the student.
- c) Each skill, however, must be distinguished and tested one at a time in separate sections of the test.
- d) Items should test the ability to use language rather than knowledge about the language.
- e) When formulated as sentences, test items should be so worded that they approach the use of the language in normal conversational situations.
- f) Instructions for the test should be clear enough to avoid any misunderstanding.
- g) The students should be familiar with the testing procedures before they take the test. If there is any doubt of their understanding of the procedures used, an example should be provided for each section of the test.
- h) The test should be so constructed that the student begins with easier items and proceeds to the more difficult.
- i) Test items should be checked for ambiguity. Questions should prompt only the response that the teacher is looking for and not leave the way open for other responses which will not be acceptable.
- j) Students should be told what areas of subject matter they are to be tested on so that their study and review can be focused.

CHAPTER XIX

THE BACCALAUREAT EXAM

Second cycle work culminates in the Bac Exams, taken at the end of 7ème année. Passing the exams is tremendously important to a student's future, and much of your teaching, particularly 7ème année, should be directed toward preparing the students for this exam. In the 7th year, most of the work on grammar and vocabulary is done through texts. Each 7ème teacher selects his/her own texts, keeping in mind the grammatical structures which the students will be required to know (the teaching of texts has already been discussed in the handbook).

Possible sources of texts are:

O'Neill; Kingsbury; Yeadon, Kernel Lessons Intermediate
 L.G. Alexander, Practice and Progress (Lesson 59 and following)
 Donn Byrne, Intermediate Comprehension Passages

A. ADMINISTRATION OF THE BAC EXAM

If at the end of the year you have been convoked for the baccalaureat you will probably be called on to do three things:

- a) monitor the written exam ("surveillance")
- b) grade the written exam, and
- c) sit on the jury at your center that totals up the scores of the candidates

In this memorandum, I will give you as much information as I can on what you should do. You can also ask your school administration to show you the notes from the Ministry that deal with the English Baccalaureat.

1. Proctoring (Monitoring) the Baccalaureat Exam (Surveillance)

Not much to say about this. Be sure to be in your assigned room on time or ahead of time and see that all the students have identification papers and are sitting in their assigned seats. You will probably be with another monitor-teacher. Then distribute the materials and be sure everyone has pens and enough paper, if needed. At any given time an administrator from the school will present you with the examination copies. By law he is not allowed to open them until a given time and as soon as they are opened they will be distributed. You will probably be in a school other than your own, usually in another town. You will see that the papers are designed so that the student's name never appears on the exam. Be sure he/she fills out all the forms correctly. It may be a good idea to read the whole test over once for the students and be sure to correct any typographical errors that there might be. Remind the students of the time they have remaining several times during the test period, and similarly remind them individually not to spend all their time on one question to the exclusion of others. Students can leave the room to go to the bathroom or to get a drink of water, but they should go one by one or (if the examination center requires it) in the presence of a repetiteur. Absolute silence is mandatory. If you catch a student cheating without doubt, his/her paper can be confiscated and he will be sent out; a report will be made later. Usually blatant cheating is required for such a drastic step, but it isn't rare. Usually a warning is sufficient to curb such activities.

2. Grading the Written Exam

You will be given a packet of papers by your school administration. The packet will contain anywhere from 60 to 120 copies and a set of instructions about how to grade the paper. You will not know the students' names or from what school or city the papers have come. You will be required to correct the papers at your Lycée over a 2-3 day period.

I suggest that you proceed in the following manner:

Don't grade papers one by one. Instead, read through the answers to question 2, for example, and then go back and grade question 2. For grammar section and short answers, you probably won't have too much trouble devising a fairly uniform system of grading papers. But it will be difficult if you don't read through the papers first to get an idea of the scope of mistakes and of right answers. It is a little harder to grade the essay. Again, I'd like to make the suggestion that you read all the essays first; then read them again and divide them into, say, 4 or 5 piles depending on their quality. Then read them again pile by pile, making the corrections and ranking them within each pile. If you do this, you should find it fairly easy to assign the grades.

Again, it is difficult to keep your sense of proportion. If you have a paper where the total grade turns out to be 10, you should have the impression that the student knows English pretty well; that he understood the text in general terms; and that he can write a coherent essay, simple but essentially correct and unambiguous.

Here are some comments to keep in mind on each section of the exam. Answers to questions on the text: these again test comprehension but go beyond that in asking the student to interpret the text. That is to say, the answers should be developed somewhat; each one may require two or three sentences. This part of the exam is called by the Ministry "question d'intelligence", and to some extent they are just that. You find this kind of question inappropriate in a test designed essentially to find out if students know English or not. But it is there.

Essay:

The essay subject usually is related to the text, but be lenient if the student doesn't really write to the point. It is a good thing in general for the student to write simply, and not to attempt too much. On the other hand, any essay written entirely in the present progressive tense should not receive a high number of points.

Grammar questions:

Grammar questions will be easy to grade if you set up a uniform system. Sometimes the Ministry gives specific guidelines.

You may be expected to correct all the mistakes on the paper and to mark down the points that you give for each question on the exam. In addition, you are asked to give an "appreciation" of the paper. That is, one line or a short comment in French discussing the reason for the grade. Have a French teacher help you with some stock phrases. You will know what you need after you have finished grading. Anything above 10 needs very little comment, but you should try to say what has caused a note below 10.

Again, don't push yourself when grading these papers. Do a little bit each day, instead of trying to finish the whole lot in short order. You want to be as fair as you can to the students, and it is easy to get irritated about copy number 50 if the papers are bad. Sometimes just a few points can make a difference for a student. You don't want to be too lenient, but you do want to be just.

3. The Juries

A week or so after the written exam, when the entire baccalaureat has been administered and the papers graded, you and all the other teachers who have graded papers for a given student will be called to a center for your region (this could be Casablanca, Fes, Beni Mellal, Oujda, Rabat, Marrakech, etc.) to sit on a jury. First you will read off the grades for each student (if your students are "arabisés" you may have to read off the numbers in Arabic, but in either language you should brush up on your numbers beforehand). After the grades have been totalled up, the names of each student will be read and the total points he/she has received. The jury officers will explain to you how many points are needed to pass the baccalaureat, and in most cases the decisions to pass or fail will be cut and dried. But, for example, if 340 points are needed, the jury will discuss students who have 330 points or so. Here is where you may be asked to give a student a couple more points in English to push him/her over the top. Here is where I believe you should be lenient, except in the most extraordinary cases. If a student is that close to having his/her Bac, I don't see why you shouldn't help him/her. The system is imperfect, and his/her total grade is based on a number of subjective judgments, any of which could be far off. The jury also decides on those students who are eligible for the second session of the Bac which takes place in the middle of June. There is no English exam on the second session. At the end you will be asked to sign the "procès verbal" and then you can leave.

Exams vary from year to year, and sometimes they are unusually difficult or easy compared to what you might have expected. You may not like the exam and you may feel that it is unfair or that the questions are confusing or that something else is terribly wrong with it. Can't do much about that. The baccalaureat system is generally not a very attractive one to an American. We are used to thinking in terms of a curve that tries to find average levels of achievement for groups of students. The baccalaureat, however, is not designed to test the students against each other but rather to test them against a standard that the Ministry wants to maintain. In other words, it would be inconceivable that no one would get his diploma in a given year at an American high school. Be as fair as you can, but don't forget this essential difference.

B. EXAMPLES OF RECENT BACCALAUREAT EXAMS

Following are examples of the Bac exam. Two are for a Science Section and two are for a Letters Section.

BACCALAUREAT	EPREUVE D'ANGLAIS	Durée: 3 heures
LETTRES MODERNES		Coefficient: 2
MAI 1982		

A MATTER OF COLOUR

A convention of dentists is being held at the St. Gregory hotel in New Orleans. The dentists are checking in at the reservation desk. They are all white except one whose name is Doctor Nicholas.

A well-dressed, good-looking black man, valise in hand, had entered the hotel. He came towards the receptionist. At the counter he put down his bag and stood waiting. "Good morning," the man said. "I'm Dr. Nicholas, you have a reservation for me."

"Yes, sir; if you'll register, please." The words were spoken before the clerk looked up. As he did, his features stiffened.

"I'm sorry," he said firmly, "the hotel is full."

Dr. Nicholas responded smilingly, "I have a reservation. The hotel sent me a letter confirming it." His hand went to an inside pocket, producing a wallet full of papers from which he selected one.

"There must have been a mistake. I'm sorry." The clerk barely glanced at the letter placed in front of him. "We have a convention here."

"I know," the other nodded. "It's a convention of dentists. I happen to be one."

The room clerk shook his head. "There is nothing I can do for you." Dr. Nicholas put away his papers. "In that case, I'd like to talk to someone else."

"You can talk to the assistant manager." Leaning forward across the counter, the room clerk called sharply, "Mr. Bailey! Mr. Bailey, would you come here please?"

The assistant manager nodded and walked across.

"Mr. Bailey," the room clerk said, "I've explained to this gentleman that the hotel is full."

"And I've explained," Dr. Nicholas countered, "that I have a confirmed reservation. You tell me the hotel is full, but your clerks are checking people in. Do they have a special kind of reservation?"

"I guess you could say that." The professional smile had disappeared. Suddenly a cheerful greeting resounded across the hall: "Jim Nicholas!" The black man turned. "Dr. Ingram! How good to see you!"

"How are you, Jim, my boy? Do you still remember your old teacher? By the way, I shall have the pleasure of introducing you to the convention. You know they made me president this year."

"Yes, I'd heard. I can't think of a better choice."

The small, white-haired man was laughing, "Give me your room number, Jim. A few of us will be getting together for drinks later on. I'd like you to join us."

"Unfortunately," Dr. Nicholas said, "I've just been told I won't be getting a room. It seems to have something to do with my colour."

There was a shocked silence in which the dentists' president flushed deep red. Then he said: "Jim, I'll deal with this. I promise you there'll be an apology and a room. If there isn't, I guarantee every other dentist will walk out of this hotel."

I. COMPREHENSION (8 marks)

A. The following words or phrases are underlined in the text. Of the four explanations suggested only one is correct in the context. Write it down. (2 marks)

1) A convention:

- a) a conference.
- b) a confusion
- c) a contribution
- d) a conversion.

2) There must have been a mistake:

- a) There must be a mistake.
- b) I'm almost sure that a mistake has been made.
- c) You could make a mistake.
- d) We made no mistake.

3) Barely:

- a) quickly
- b) hardly
- c) often
- d) never

4) An apology:

- a) a punishment
- b) a scolding
- c) a friendly meeting
- d) a statement of regret

B. Answer the following questions fully, using your own words: (6 marks)

- 1) Why had Dr. Nicholas come to the St. Gregory hotel?
- 2) Was it easy for Dr. Nicholas to get a room in the hotel? Why or why not?
- 3) Was Dr. Nicholas right to insist on getting a room? Justify your answer.
- 4) Who did the room clerk call?
- 5) How did Dr. Nicholas feel when he met Dr. Ingram?
- 6) Did Dr. Ingram know Dr. Nicholas well? Justify your answer.
- 7) What did Dr. Ingram want Jim Nicholas to do later on?
- 8) How did Dr. Ingram feel when Dr. Nicholas told him that he couldn't get a room?
- 9) Do you think Jim Nicholas was going to get a room in the end?

II. LANGUAGE: (12 marks)A. Put the verbs in the correct tenses (4 marks):

When Dr. Ingram (greet) Jim last night, Jim (argue) with the room clerk. "I (stand) at the reception desk for over half an hour," Dr. Nicholas said. "What a shame," said Dr. Ingram, "If I (not be) here, you (never get) a room! I wish this (never happen) again! When I (go back) home next week, I (send) an article about this incident to the local newspaper."

B. Rewrite these sentences as suggested (4 marks):

- 1) If they don't apologize we'll walk out of this hotel.
Unless...
- 2) Dr. Ingram was a very nice man; otherwise, he wouldn't have helped Jim.
If...
- 3) Can I introduce you to the convention?
Would you mind...?
- 4) Jim didn't feel happy; Dr. Ingram didn't feel happy either.
Neither...
- 5) "Dr. Ingram is very nice; I have never met such a nice man!"
"Dr. Ingram is..."
- 6) The hotel clerks are checking people in.
People...
- 7) "The hotel sent me a letter confirming my reservation," Jim said.
Jim told the room clerk...
- 8) "I've just been told I won't be getting a room," Jim said.
Jim told Dr. Ingram...

C. Rewrite the following pairs of sentences using the words in brackets
(2 marks):

- 1) Jim was invited. He couldn't get a room. (In spite of)
- 2) Mr. Ingram helped Jim as soon as he heard about the incident. (no sooner)
- 3) Dr. Nicholas tried hard to convince the receptionist to give him a room.
The man refused to do so. (No matter)
- 4) Dr. Ingram was happy to see Dr. Nicholas. He hurried to greet him.
(so...that)

D. Find the questions to which the words underlined are the answers
(2 marks):

- 1) A convention of dentists is being held at the St Gregory Hotel in New Orleans.
- 2) You can talk to the assistant manager.
- 3) They made me president this year.
- 4) The man was well-dressed and good-looking.

III. COMPOSITION (20 marks):

Your parents were away on holiday and when returning home late one night you were surprised to find out that your house had been robbed. Tell us what you did (no less than 300 words).

Here are some suggestions to help you:

- Where had your parents gone for their holiday?
- Where were you that night?
- What was your reaction when you discovered that your house had been robbed?
- How did you feel (surprised, shocked, upset, uneasy)?
- What did you do (call the police; have a few friends come and stay with you)?
- What had the thieves stolen?
- What was your parents' reaction when you told them what had happened during their absence?

EPREUVE D'ANGLAIS

BACCALAUREAT
SERIE: LETTRES MODERNES
SESSION: MAI 1981

DUREE: 3 heures
COEFFICIENT: 2

Miss Victoria's eyes were grey and could cut like diamonds. Sometimes her gaze might have been gentle or even humorous, but for some reason she never showed any signs of human emotion.

All stood in a line in front of her - boys on one side, girls on the other. Poorly-dressed, poorly-fed children, some very small who would never

grow at all. They were all teenagers and that was their last day at school.

It was a day to remember. They were lining up to receive a certificate from the headmistress. They were all wondering if theirs would be good or bad. That piece of paper with Miss Victoria's signature on it was their passport to the outside world...the only way to survive. Would they get a job or would they remain unemployed? That certificate was very important in those years of depression and poverty.

First she spoke. They must always be clean, tidy, punctual, obedient and hard-working.

"Step forward," she said to George Brown. "Let's see...although you have no great intelligence, you are a good boy." While she was writing that, the boy blushed. He took the paper and crept out.

"Ellen...What shall I put?"

"I want to write books." Miss Victoria stared at her in astonishment. "Your writing is atrocious, you can't spell and do you really think you're going to provide food for your brothers and sisters by writing books? What a curious idea!"

The day after leaving school, they wandered through the labyrinth of streets towards the City. Ellen was worried. Miss Victoria was right. It was silly to pretend she wanted to write books when her family needed money. Her small brother had fallen on his arm and been sick. She should have taken him to the hospital, but she had to find a job to pay the doctor.

When they arrived at the clothes factory, the boss yelled at them, "You can start work today, but don't expect to make a fortune." And so, instead of writing romances, Ellen had to make jackets at the factory from seven in the morning to seven at night. Life was far from easy in the East End of London in the 1930s. In spite of that, Ellen wrote this story, so she became a writer after all!

I. COMPREHENSION (10 marks)

A. The following words or phrases are underlined in the text. Of the four explanations suggested, only one is correct in the context. Write it down. (2 marks)

- 1) might have been
a) was unlikely
b) was certainly
c) was possibly
d) was obviously

- 2) crept out
a) left the room quietly
b) ran out of the room
c) threw it away
d) left the room quickly

- 3) stared at
a) looked fiercely at
b) shouted at
c) glanced at
d) looked fixedly at

- 4) she should have taken him
a) she took him
b) she must have taken him
c) she didn't take him
d) she didn't want to take him

B. Answer the following questions FULLY, using your own words (8 marks):

- 1) What do you know about the children's social background? (1 mark)
- 2) Why was that a day for the children to remember? (1 mark)

- 3) What would happen if they didn't get a certificate? (1 mark)
- 4) Had Ellen been a good student? How do you know? (1 mark)
- 5) How did she want to earn her living? ($\frac{1}{2}$ mark)
- 6) How did Miss Victoria react to Ellen's answer? (1 mark)
- 7) Would they earn much money at the factory? What did they make there? (1 mark)
- 8) How many hours a day did they have to work? ($\frac{1}{2}$ mark)
- 9) Why was life in the 1930s far from easy? ($\frac{1}{2}$ mark)
- 10) Did Ellen manage to become a writer? Justify your answer. (1 mark)

II. LANGUAGE (10 marks)

A. Rewrite the following sentences beginning with the words given. (3 marks)

- 1) "Do you think you're going to feed your family that way?"

She asked Ellen...

- 2) "Where are your certificates?"

He asked them...

- 3) "Don't expect to make a fortune."

He told them...

- 4) They made jackets at the factory.

Jackets...

- 5) Miss Victoria had to sign all the certificates.

All the certificates...

- 6) Ellen didn't work hard, so she didn't get a good certificate.

If Ellen...

B. Find the questions to which the words underlined are the answers. (2 marks)

- 1) Ellen was small, poorly-dressed and pale-faced.
- 2) They had been lining up to receive their certificates.
- 3) They walked to the factory.
- 4) It will take her ten minutes to get to the factory.

C. Join the following pairs of sentences, using the words in brackets. (2 marks)

- 1) Ellen tried hard. She couldn't spell. (NO MATTER HOW)
- 2) Ellen started working at the factory last year. She is still working there. (SINCE)
- 3) They received their certificates. They went to look for jobs. (HARDLY)
- 4) She should have taken her brother to the hospital. She looked for a job. (INSTEAD)

D. Give the correct form of the verbs in brackets. (3 marks)

After she (to succeed) in (to find) a job, she (to learn) that in future she (to have) to work from seven in the morning to seven at night. "I hate (to work) at that factory. I wish I (to have) a more interesting job."

III. ESSAY Write a minimum of 300 words. (20 marks)

You had an ambition in life, but were disappointed.

Here are some ideas to help you:

What sort of ambition did you have?

-to obtain something (a job? a document? money? ...?)

-to go somewhere (abroad? university? ...?)

-to be successful (in sports? at school? at home? at work? in marriage? in life? ...?)

What went wrong?

How did you feel about it at the time?

Will you try again or have you decided to do something different?

EPREUVE D'ANGLAIS

BACCALAUREAT

SERIES: SCIENCES EXPERIMENTALES

SCIENCES MATHÉMATIQUES

SESSION: MAI 1982

Durée: 1 h 30 min

Coefficient: 1

THE DOCTOR'S REVENGE

On a cold winter night, during a terrible snowstorm, at about two o'clock, a doctor was urgently called on the telephone by an elderly patient who told him that he was dying. With great difficulty, the doctor got his car out of the garage and then, when he arrived at the patient's place, he had to walk across a very wide courtyard through the blizzard to reach the house.

After warming himself a little, the doctor felt the man's pulse, listened to his heart and lungs, examined his throat, took his temperature, but couldn't find anything wrong with him.

"Do you cough?" he asked him.

"No," said the patient.

"Do you feel any pains anywhere?"

"Nothing quite definite," was the man's answer.

"Then what are you suffering from?"

"I don't know, but I must be seriously ill," said the patient. "I don't know. That's what I'd like you to tell me."

"I see," said the doctor. And he was thoughtful for a while. "I say," he then said, "have you made your will?"

"No, doctor," said the man in alarm. "Are things really as bad as that? I...I can't believe it. It can't be true! Help me, doctor, please!"

"Do you have any children, any close relatives?" continued the doctor.

"Y...Yes," said the frightened man.

"Then ring them up and call them all here at once," added the doctor severely.

The man, trembling and weeping, started telephoning his children and relatives and summoned them all to him urgently.

In the meantime, the doctor had packed up his instruments in his case, put on his coat and gloves and was standing at the door.

"Oh, doctor, don't leave me alone at such a moment," pleaded the patient.

"But you don't need my help. You're perfectly all right," said the doctor.

"Then why did you make me call all my relatives here?" asked the man in amazement.

"Oh," said the doctor, "you see, I hate the idea of being the only man you've made a fool of on a night like this."

I. COMPREHENSION (10 marks)

A. Of the four suggestions given, only one is correct in the context. Copy it down (2 marks):

1) "I must be seriously ill"

- a) It's possible that I'm very ill.
- b) It's probable that I'm very ill.
- c) It's impossible that I'm very ill.
- d) It's certain that I'm very ill.

2) ...pleaded the patient

- a) ...wondered the patient.
- b) ...suggested the patient.
- c) ...enquired the patient.
- d) ...begged the patient.

B. Answer the following questions, using your own words as far as possible (8 mks)

- 1) Why did the doctor find it difficult to reach the man's place?
- 2) What did he find out after having examined the patient?
- 3) What did he make the patient believe?
- 4) What was the doctor's revenge?

II. LANGUAGE (10 marks)

A. Rewrite the following sentences, beginning with the words given (5 mks):

1) "Don't leave me alone at such a moment?"

The patient told the doctor...

2) "Why did you make me call my relatives here?"

The man wanted to know...

3) Although the man was not seriously ill, he called the doctor in the middle of the night.

The man shouldn't...

4) The doctor began examining him two hours ago. Now, he is still examining him.

The doctor...

B. Join the following sentences, using the words in brackets (3 marks):

- 1) The doctor entered the patient's room He began examining him. (as soon as)
- 2) The man could not come. His wife was ill. (whose)
- 3) The doctor was very tired. He went to see the patient late at night. (in spite of)

C. Give the correct form of the verbs in brackets (2 marks):

- 1) He never (see) a patient at night unless he (be) seriously injured.
- 2) You woke up the doctor. It's no use (apologize) now.
- 3) If the man had been seriously ill, the doctor (not get) angry.

III. ESSAY (10 marks)

You wanted to travel to another town to stay with a friend, but your parents refused at first.

Here are a few suggestions to help you:

- Where/when/why did you want to go?
- Why did your parents refuse (too young? too dangerous?)?
- What did you do in order to convince them?
- How did you feel when they finally accepted?

EPREUVE D'ANGLAIS

BACCALAUREAT

SERIES: SCIENCES EXPERIMENTALES
SCIENCES MATHÉMATIQUES

SESSION: MAI 1979

THE VIOLINIST

Not far from a concert hall in Paris, a blind man used to play the violin every evening. He stood on the pavement with his dog beside him. This man was a beggar and his dog held his master's cap in his mouth. Occasionally, people on their way to the concert hall dropped a few small coins in the cap. But sometimes, the blind beggar collected scarcely enough money

to buy a loaf of bread.

One evening he played for a long time, but his cap had only a half-dozen small coins in it. It was late and he realized that there might well be no supper for him that night. At that moment a tall, distinguished-looking man came striding along the pavement. This man was just about to pass by when he saw the look of tired despair on the blind man's face as he scraped away on his violin. So he went up and spoke to him.

"You look tired, my friend. Give me your violin and I will play in your place for a few minutes." The blind man handed over his violin and sat down beside the dog. Very soon a crowd began to gather as the stranger played. He was using only a cheap violin, but he played beautifully. People stood still in wonder as they heard an outstanding performance.

The music stopped. There was a ripple of applause, and the stranger handed the beggar's cap around. It was filled to over-flowing. He handed the violin and the cap full of money back to the beggar and hurried away.

Half an hour later, the nearby concert hall was filled to capacity and people listened enthralled to a world-famous violinist. He was the tall distinguished-looking man who had just helped a blind man cover the cost of his evening meal.

I. COMPREHENSION: (10 marks)

1) The following words or sentences are underlined in the text. Of the four explanations suggested, only one is correct in the context. Copy it down (2 marks):

A. collectedd scarcely enough money

- a) collected quite enough money
- b) collected hardly enough money
- c) collected enough money
- d) didn't collect any money at all

B. was filled to over-flowing

- a) was almost full
- b) was full enough
- c) wasn't full at all
- d) was so full that a few coins fell on the ground

2) Answer these questions fully and in your own words (8marks):

- a) Why did the blind man play his violin in the street?
- b) What made the beggar realize that there might be no supper for him that night?
- c) How long had the stranger played before the crowd gathered around him?
- d) What kind of person was the stranger? and why do you think that?

II. LANGUAGE (10 marks):

1) Join the following pairs of sentences using the words in brackets. Make changes when necessary (3 marks).

- a) He handed over his violin. He sat down beside his dog. (as soon as)
- b) The beggar didn't know the stranger. The crowd didn't know the stranger. (neither...nor)
- c) The beggar won't eat if he doesn't collect enough money. (unless)

2) Find the questions to which the words underlined are the answers. (3 marks)

- a) The dog held his master's cap in his mouth.
- b) People dropped a few small coins in the cap.
- c) The man spoke to the beggar.

3) Rewrite these sentences using the words given (4 marks).

- a) They are building a house. A house...
- b) "Where are the owners of this car?" He wondered...
- c) "Were you abroad last holidays?" She asked her friends...
- d) He smokes a lot. He can't run fast. If...

III. COMPOSITION (10 marks):

Write a minimum of 120 words.

One day you were in a situation where you needed help. Then a stranger came along and gave you a hand.

Here are some ideas to help you:

- When did it happen?
- Where were you?
- Why did you need help?
- What made the stranger notice that you needed help?
- How did he help you?
- How did you feel about that?

CHAPTER XX

LOOKING AT OURSELVES AS TEACHERS

The following chapter is a series of letters and articles which discuss the presence, role and psychology of TEFL and more specifically that of TEFL in Morocco.

Read the articles and think about them. They'll help you to better understand what we are here to do, why and how to best carry it out.

A. SOME PRIORITIES FOR A GOOD EFL CLASS

The more I observe classes, the more excited I become about the sometimes surprising, yet always impressive, techniques and strategies currently being applied in EFL classrooms. To say the least, I have seen variety, innovation, and eclecticism--many approaches that effectively get the message across. This is not to say that I have gone so far as to encourage methodological anarchy for I do have certain specific guidelines that are necessary to follow regardless of the approach an instructor chooses to help his or her students learn and use English.

Of course, I have visited some very bad classes at different times, so bad to the point that it amazes me that an instructor can be so unaware, so out of touch with what is happening in his or her classroom, that he or she does not realize that the students are not learning and that they are often bored to death. How can an instructor not put himself or herself in the place of his or her students to determine whether the lesson is progressing successfully or not?

The above is only one of the questions that an instructor must ask himself or herself to maintain an excellent class during which learning is maximized. I have assembled a list of questions which are, in fact, priorities indicative of a good class. Although the topics of these are questions are teacher centered, their focus is on student learning. Rather than group the questions into categories such as "teacher preparation," "teacher awareness," or "student interaction," I will leave them in the form of a checklist :

- | | | |
|-----|----|---|
| YES | NO | 1. Do you demonstrate adequate planning and sequencing? |
| YES | NO | 2. Do you use material that is relevant to the students' world and at an appropriate level for the students? |
| YES | NO | 3. Is the aim of your lesson clear to your students, i.e. is the target structure or activity clearly delineated and reflected in your preparation? |
| YES | NO | 4. Do you have a clear understanding of the structure so that you will not be "surprised" by irregular items? |
| YES | NO | 5. Are your instructions clear and to the point? |

- | | | |
|-----|----|---|
| YES | NO | 6. Do you keep rules, diagrams, and explanations to a minimum? |
| YES | NO | 7. Are your handouts well prepared and legible and <u>not</u> poor duplications characterized by light print or minute type which students, already struggling in a second language must read? |
| YES | NO | 8. Do you speak naturally, at normal speed? |
| YES | NO | 9. Do you maintain an appropriate pace to keep the class alert and interested? |
| YES | NO | 10. Do you have good rapport with your class, respecting the students' time as well as exhibiting sensitivity to the students (as adults or children) and offering positive reinforcement? |
| YES | NO | 11. Do you listen to your students and are you aware of student errors, limiting correction to what is necessary and relevant? |
| YES | NO | 12. Do you promote self-editing? |
| YES | NO | 13. Do you utilize peer correction? |
| YES | NO | 14. Do you respect students' abilities to use their own grey matter to come up with new items and do you invite them to use their own powers of analogy or analysis to make "educated guesses"? |
| YES | NO | 15. Do you promote student participation and activity? |
| YES | NO | 16. Are you aware of the ratio of student and teacher talk, keeping teacher talk to a minimum rather than dominating the class? |
| YES | NO | 17. Do your students have an opportunity to communicate with each other in real language activities so that the emphasis is not on pattern practice? |
| YES | NO | 18. Is your class arranged for successful communication between students and easy accessibility to the teacher? |
| YES | NO | 19. Can your students do something new linguistically after the class? |
| YES | NO | 20. Would you, as a student, enjoy your own class? |

Larry Añger
 La Guardia Community College
 City University of New York

B. SEEING YOURSELF AS A TEACHER IN MOROCCO

You have come to Morocco to teach English as a foreign language and you bring with you all sorts of set notions of what teaching, teachers, students and school administrations are all about--based on your previous experience with the American system of education. But what can you expect as a Peace Corps TEFL teacher, working in Morocco? The following is intended as a very brief and general view of what will be expected from you by your superiors in the Ministry of Education, school administration, by the PC/Morocco TEFL Office and your students. It is not to be taken as a complete or totally accurate picture of the teaching scene in Morocco; rather it is for you to gain a bit of insight into how things work here and to help you see how you must adapt to fit into it all.

In general, the Ministry of Education and the various Delegations of this ministry which are located throughout the country are aware of your collective presence here as Peace Corps Volunteer teachers and they also appreciate that you have come to help them fill in the gaps in a critical teacher shortage. But, individually, they'd prefer not to hear about you; they operate under the belief that "no news is good news." They assume that you are doing your job and that all is well and they'd like to keep it that way. When the Ministry officials or Delegués contact PC/Morocco, it is usually to relay an unfavorable observation or give a bad report of some sort.

If you have difficulties, you are expected to tackle them at the local level--with your censeur, principal or delegué; the Ministry of Education is only used as a "court of last resort". This is the same as stateside; why call up the Secretary of NEH because you've got a scheduling problem at your school?

Schools in Morocco are generally much more loosely run than they are in the States. You shouldn't expect your school administration to get to know you particularly well and, in fact, many TEFLers have little or nothing to do with their school administrations out of mutual choice. While we assume you will be polite, courteous and cooperative with everyone, there are a few people at the school whom you should try to cultivate--namely the "chaouche" or guardian, the hall monitors, and whoever is in charge of the book repository in your school (if there is such). These people can see that you have stencil paper, run stencils off for you, help you with troublesome students and perform any number of little errands you may require from time to time. These types aren't found at every school, but if they're at yours, make them your friends!

It must be said that the school administrations in this country are not universally strong. Some will back and support teachers to the fullest, others won't. In some schools, you can send your problem students to the surveillant général, while in others, you'll have to manage it all on your own. Remember that the students have power in Morocco (in 1971, schools shut down for weeks because of serious outbreaks of student strikes. The students have remained heavy about their ability to rack the boat ever since and are known to strike at almost anything). You'll find that many school administrations seem afraid of the students. You should be keenly aware that your administration does not want you or any other teacher to be the cause of student unrest! If students cause trouble en masse the administration won't take the blame either.

The most frequent complaints received by PC/M about PCV teachers are absences and tardiness. Habitual tardiness in some delegués' eyes equals 2 times! In the past, the PC medical excuse issued from Rabat (which takes a few days) has caused some Volunteers some difficulty. PC/M has tried to explain this to most school administrations; you have to repeat it. If there seems real confusion, contact the TEFL office and an official letter of explanation will be sent out.

If you are ill, send someone to the school to tell your administration that you won't be there; work out a message system with your roommate or perhaps a student who is willing to stop by the house. If you know in advance that you will have to miss a day of school (e.g., to go to Rabat for medical reasons) let your school know in advance.

Your school administration will consider you a "good" teacher if you cause no problems, i.e., if your students are relatively quiet and you are there. Many school administrations do go beyond this definition of "good"--they will find out if you are a decent teacher. Rest assured that word filters up to them slowly but for the most part, first impressions and appearances count very heavily.

You establish your reputation not necessarily by the quality of your teaching but by making a neat appearance, being prompt and showing a spirit of cooperativeness. Once you err find yourself on the blacklist, it can be very difficult to get off of it.

You will probably have very little to do with the English Inspectorate (L'Inspection d'anglais) but you should be aware that English Inspectors (mostly Moroccan personnel, although there are a few French or English Inspectors) might visit you one or two times during the year. Inspectors didn't used to visit PCVs before as the Inspectorate staff was very small and PCVs were always thought to be good teachers, but more and more, they have been making their rounds. Their visits are unannounced or on very short notice. They will "grade" you on proper appearance, classroom presence, clarity of your lesson plan, mistake correction and students' participation, among other things. You may also be visited by a Conseiller Pédagogique (who is there to help you improve your teaching techniques rather than evaluate your teaching performance for grading purposes) and you will be expected to attend a couple of "Journées Pédagogiques" organized by your conseiller. Some of these "Journées" are quite helpful; others have only minimal value.

The PC/Morocco TEFL office expects simply that you will adhere to what is required of you by the Ministry of Education, your school administration, the Inspection d'anglais--that is to do your best professional job as a teacher of English as a foreign language. On the personal and social side of life as a PCV in Morocco, PC/Morocco expects that you will make every effort to be sensitive to behavior that is required of anyone living in Moroccan society. This is NOT a "do your own thing" country.

As for your own expectations, you should realize that you have equal rights with other teachers; being a "Volunteer" doesn't mean that you must accept an outrageous class schedule, for example. On the average, PC teachers teach between 18 and 22 hours per week. If there are problems with the physical plant at your school (no chairs, broken blackboard, etc.) it is your right and duty to inform your administration.

Unfortunately, you might sometimes feel abused or ignored when compared to your French colleagues at the Lycée, but remember that the educational system here is half theirs and they know much better than you how to make it work for them.

Your students should have total respect for you as a teacher. As a Moroccan Lycée teacher, you are entitled to it BUT YOU MUST EARN IT. Your classroom presence must convince the students that you are a teacher. You must know your role and stick to it. Plan your lessons carefully and thoroughly; enter your class and deal with students confidently. Observe your fellow Moroccan teachers and try to ascertain how they gain the respect of their students; you'll find many of them are strict, humorless, and very hierarchy-oriented. You may have difficulty in being this way, but perhaps there are ways you can find to adapt your personality.

Set your standards and maintain them with consistency. Know exactly what classroom procedures you want to have regarding roll-calling, collecting and distributing papers or books, lining up before class, etc. More importantly, you should know just exactly what kind of behavior you are willing to tolerate in your class. Too often, gestures of mutual trust and kindness are interpreted as weakness on your part. Temper your desire for informality and friendliness with students. YOU must adjust, NOT the students; it's their system. Get their respect as a teacher first, then warmth, fairness, caring and all the qualities that make Peace Corps Volunteers special will come through.

It is not easy to do TEFL in Morocco! It requires great patience, planning, care and compromise. But the rewards are real. The students want to learn and they can be beautifully responsive. When they don't respond, you know you've lost them. They'll let you know when to slow down, repeat or go on with a lesson. Solicit opinions and suggestions from your fellow Volunteers; each one has a different experience. For those who complete two years (and the second is heaven!) they'll never be the same. Happy TEFLing!

-Jane DeSelm
-TEFL PTR Morocco
-1975-77

C. WHAT IT IS TO BE A TEFLER IN MOROCCO

The following is an excerpt of a letter written to Volunteers explaining what TEFLing is in Morocco.

...TEFLing involves so much more than just getting up in front of a class and beginning to speak. It requires long hours of thought, preparation and a certain "psyching" yourself into what you are going to do. Ideas, patterns and procedures should be clear to you first before entering the classroom and a quick responsive mind, directed towards the students is necessary 100% of the time you're there in front of them. If not, you are ineffective.

Our job isn't an easy one and a major part of the responsibility for success or failure lies in your hands.

Plan your lessons so that they are clear and run smoothly. Avoid snags developing by having the lesson clear in your mind following through in a consistent manner. In preparation you should try to anticipate the difficulties students are going to have and plan accordingly. Don't confuse structures and stick to the one in question. Don't allow students to lead

you astray and pace the class correctly so that a grammar point is not left hanging.

The students' needs are great and you are there to serve them. Consider their difficulties and the consequences of a "that will do" attitude. They are learning a difficult skill and it needs constant attention both on their parts and yours. Listen carefully for mistakes in structure, usage and pronunciation. Correct or have it corrected and repeated. Insist on clarity. Don't over-burden the students with needless explanation. Keep your comments to a minimum after their responses (a good crisp OK is fine).

Keep classes alive and bright, yet under strict control. Don't wear out examples by needless repetition. A language is a living thing. It flows, is full of variety and conveys ideas that are complete. Even on the more basic levels of the language you should encourage the students to attain this.

In essence, what I'm saying is that so much more goes into the language classroom than just parts of speech, syntax, listening, and repetition. Learning a foreign language is a matter of forming new habits... that is not an easy task. For you to be entirely effective as a teacher you'd have to be equipped with infinite knowledge and energy, have impeccable teaching techniques, a sense of humor and a talent for discipline along with personal charm and eternal patience. To possess all of these qualities would almost be asking a miracle because we are, after all, only human. It is the teacher's responsibility, however, to first attempt a mastery of these skills and then, with a clear conscience, he can leave the rest up to the students. If they are really motivated and want to learn the language, they will.

I urge you to consider these thoughts and to take them with you to class. I'm sure if you do, the world of TEFL will take on a whole new perspective.

Sincerely,
Greg Lucas
Assistant TEFL PTR Morocco
1976

D. WHAT MAKES A GOOD TEACHER?

Modern methods of language teaching with their emphasis on the teacher as model and the constant interchange between teacher and student, require a more sympathetic relationship between student and teacher than did earlier more impersonal methods. The following article presents a student's perspective on the qualities that add up to make an ideal teacher. Sondra Enos, who recorded the students' observations and adds her own perceptive commentary, has taught in the United States and on the Island of Crete, as well as in her present position in Beirut.

- A good teacher ought to know more than just what's in the book.
- He/she shouldn't act superior and order us around like servants. He/she has to keep control of the class.
- His/her lessons should be organized and he/she should return our papers while we are still excited and care what's in them.
- A good teacher should be young, or young at heart.
- He/she has to like teaching us. It's easy to tell if he/she doesn't, you know.

These opinions, phrased with such charming frankness, were written by students of English at a Beirut school. In this age of student dissent, it seemed to me particularly appropriate to question the students themselves regarding that topic of such vital concern to all of us: What makes a good teacher of English as a foreign language? In tallying up the student responses, one salient and somewhat heartening factor becomes apparent: the students, speaking from sheer experience on the receiving end of the classroom situation, tended to put forth advice strikingly similar to that which most methodology and educational psychology textbooks and courses offer. Despite the disquieting fact that this may mean that teachers generally ignore their training, it does reinforce a few basic principles and make them all the more convincing.

The hundred students, selected at random, ranged in age from 14 to 32, the average age being 17. There was a fairly even distribution between third, fourth, and fifth-year students. Their expressed goals in learning the language were generally functional, such as the desire to get a job or enter a university, although a substantial number thought of English as merely another school subject and had no conscious purpose in studying it. Twelve nationalities were represented. The students had had a variety of teachers. They were not required to sign the questionnaire and they responded at length with a complete lack of diffidence. Despite the diversity of the students themselves, the responses were revealingly uniform.

First on the list--mentioned by an overwhelming 78% of the students--was the teacher's thorough knowledge of his subject. As one student wrote:

It doesn't matter how nice a teacher is if he doesn't know what he's talking about.

Logically, the next most important concern was how the teacher goes about imparting that knowledge--in other words, methodology. What the students requested most often was variety within the lesson hour:

- If we just do drills forever, I fall asleep.
- Why do we have to do idioms for a whole hour?
- It's nice when you have a little grammar, and then a dictation, and then some reading or a discussion.

The students also frequently mentioned the need for activity in the classroom. Many of them referred to language games as being useful and enjoyable. They also seemed to feel that they should be constant participants:

- The teacher shouldn't do all the talking.
- I like it when the students go up to the board.
- Discussions and debates are my favorite way of learning.

Students complained vehemently about teachers who use up precious class time telling personal anecdotes. On the other hand, the importance of a teacher's sense of humor and his/her ability to take the tension out of language learning was mentioned repeatedly:

If he can laugh once in a while, you don't get so nervous about making mistakes.

When the teacher is smiling at you, you want to try.

Also stressed was the teacher's preparation of the lesson and a conscientious attitude toward student papers:

-You can tell if he runs out of things to do before the bell rings.

-Why should I turn in my homework? He doesn't grade it for about a week, anyway.

Discipline, although mentioned specifically by only a few, was hinted at by many:

-There are some teachers who just let a class talk all the time. Then you never learn anything.

-He says your homework is due on a certain day and then he lets people turn it in later. Or he forgets.

-I don't think she cares if we're absent or not. I wish she did.

GETTING AWAY FROM ACTUAL TEACHING METHODS, over half of the students had something to say about the student-teacher relationship. Most often, they expressed a desire for a sympathetic teacher who "remembers what it was like to be a student." He, she should, as one student with an obvious command of the colloquial idiom put it, "be on our wavelength." They felt that the teacher should "know each student as an individual." And there was a frequent demand for justice:

-She only talks to the best students. Doesn't she know I'm trying?

A significant number of students expressed a fear of being embarrassed by a teacher's caustic wit:

-They ought to be polite to us. We're people too.

-She only became a teacher so she could be powerful and hear her own voice.

Lastly, just short of half of the students had something to say about the character of the teacher him/herself. A majority of the responses praised teachers who are confident and who obviously enjoy their profession and specialization:

-I liked him right away. He walked in, wrote his name on the board, and started right in. You could tell he wasn't new at it.

-If he doesn't know the answer, he's not afraid to say so. So you know you can trust him.

-I used to hate compositions, but my teacher likes writing and she just makes you like it. She has a lot of fun.

-He could probably have done a lot of things, but he wanted to be a teacher. It wasn't for money either.

The students also referred to teachers with endless patience and an amiable disposition that could be provoked to anger only in extreme cases. The teacher's voice was mentioned, too:

-It shouldn't be monotonous.

-You have to hear him in the back row.

Finally, a surprising number were concerned about the appearance of their teacher:

-He's always neatly dressed. It makes things businesslike.

-She's not really pretty, but I don't mind looking at her all hour.
Anyway, she tries to look nice.

The composite ideal teacher, then, with infinite knowledge and energy, impeccable teaching techniques, a sense of humor and talent for discipline, along with personal charm and eternal patience, may seem rather hard to live up to on some Monday mornings. But as one understanding student wrote:

-What makes a good teacher is someone who tries to do everything I have listed above. But I understand that teachers are only people like me.

-Sondra Enos

-School of English and Advanced
Studies, Beirut

-The English Teaching Forum
The Art of TESOL, Part 2.
Vol XIII Part 3/4, 1975.

E. WHAT GOOD IS TEFL IN MOROCCO ?

What good is TEFL in Morocco? I think it expresses more of what is decent in Peace Corps than anything else we do. The good it does isn't mainly the teaching of English. The good is the exceptional respect the TEFLer shows for his students, his work, and Morocco. I know it is exceptional--a quality of sensitivity and conscientiousness that isn't seen to the same degree in other teachers in Morocco.

Of the seven or eight teachers a Moroccan Lycee student may see in an average week, the one who shows the most interest in him as an individual, and in his development as a person, is the Peace Corps volunteer. The TEFLer knows the student's name, is willing to talk to him after class, to give him special work, to dignify him as a person. I know this same quality of interest can be seen in Moroccan teachers, Frenchmen, Belgians, and Romanians, but not nearly as often. And so the Volunteer stands out in the minds of the 100-125 students he sees each week. He is different in the good will and care he seems to bring and thus transcends the low priority English may have among the other bac subjects.

He also prepares his lessons better. He has a plan when he comes to class. He takes pride in doing things well. He varies his lessons, adjusts his approaches, is not there just to put in time. He is conscientious; he works hard and cares; he devises ways to make his classes come alive. He makes himself worthy of respect. This registers on the students.

What also registers is that the Volunteer is trying to learn Arabic, and that he honestly wants to know the culture. He is not here as a patronizing bird of passage. He has modest means. He does not seem to be here chiefly because there is something material in it for him. He is a different foreigner towards the culture.

When these traits come together, they meld into a true sense of decency. I believe this will stay with the student, even the one who has given the TEFLer the most harassment. Practically none of these students will become English teachers, and, for most of them, the English they have learned will be a very minor asset. But that teacher, with his different ways and his respect for them and their country will stick in their minds as an example of friendship and conscientiousness. Their view of themselves, of how to treat others, of how to approach a responsibility, and of foreigners, especially Americans, will have been changed in a positive way, even if unconsciously.

Who are the people who changed your outlook on life the most? For me, it was two or three high school teachers. Not that I fell in love with the subjects they taught; that was peripheral. They simply stood from the other adults I knew as interested, decent, and challenging human beings.

The controlling sentence of the Peace Corps Act says that the aim of the organization is "to promote world peace and friendship." A TEFLer can do this. There won't be garlands of flowers or much

in the way of immediate recognition, but how often does a student wake up, during his student days, to the debt he owes a special teacher? If there's any acknowledgement at all, it comes much in part from the feeling that he hasn't thrown his bread on the waters for nothing. I found in nine years of teaching that I couldn't solely use "concrete results" as the basis for my belief in what I was doing. But I knew it had to be having an effect. That's why I wasn't too surprised a few months ago when I got a letter from one of my (apparently) most indifferent students who told me I had had more effect on his life than anyone else. That kind of expression is rare, but I think the lasting impact it reflects is not rare. I'd guess that Moroccan students will feel it, too.

- Rich Reid
- Director
- PC/Morocco 1973-75

APPENDIX A

LANGUAGE SYLLABI

Teachers are advised to cover the same ground in both letters (LM) and science classes as far as structural work is concerned. The extra hour per week in the letters classes should enable them to exploit more fully what has been learned.

A careful study of the following grammatical survey reveals that in practice, the three levels almost inevitably overlap one another to a certain extent. Examination of these syllabi can enable teachers to become more fully aware of where the difficulties lie, and they may aid in developing a teaching progression.

FIRST YEAR

VERBS

Tenses:

Present: simple and continuous
 Past : simple and continuous & ago
 Future : I'm leaving, We are going to leave, We'll leave

of Basic Verbs (be, have, go, get, do, etc.)
 Basic Phrasal Verbs (come in, out, up, down)

QUESTION TAGS IN THE ABOVE TENSES - TAG ANSWERS

COMMANDS - NEGATIVE COMMANDS - Let's

REPORTED SPEECH (say, tell, ask - in the present tense)

INFINITIVE; to express purpose: 'You come to class to learn.'
 'He wants you to come to his party.'
 'Tell him not to be late.'

MODAL VERBS: CAN you drive/Yes, I can/No, I can't.
 MAY I smoke/Of course, you may.
 You MUST/MUSTN'T

NOUN GROUP

DETERMINERS:

Articles: A/THE
 Some/any/No. A little/a few/a lot of/not much/many
 Compounds:body/thing/where
 all/both
 very/too/enough

ADJECTIVES:

Comparisons: Equality/superiority (short, long, irregular)
 ...as big as.../...as difficult as...
 Big/bigger/the biggest - difficult/more difficult/the most difficult
 good/better/the best - bad/worse/the worst

ADVERBS USED AS KEY-WORDS:

often, usually, sometimes, (n)ever, now, every
 next,.../last....
 yesterday, ago.

QUESTION WORDS:

What? Where? When? Who? Why? How much?/many?

Whose? Which?

Short answers: it's John's.

ADJECTIVES AND PRONOUNS:

Personal pronouns (I, me...)

"One" replacing a noun

Demonstrative adjective and pronoun

Possessives

POSSESSIVE CASE:

It's John's book. At the butcher's...

PREPOSITIONS:

Compound nouns: (dining room, fur hat...)

TIME/DATES/CARDINAL AND ORDINAL NUMBERS

SENTENCE

LINKS:

IF: Do it if you've time / If you run, you'll catch the bus.

Present and past tenses: and, but, or, because, when, then

SENTENCE ORDER:

Position of adverbs and objects (direct)

She always takes her handbag./ She always takes her handbag with her.

EXCLAMATIONS:

What... What a...

SECOND YEARVERBS

TENSES:

Present perfect: simple and continuous (I've already done it.)

Contrast: Present perfect with simple past (never, just, etc)

Have you ever done it? When did you do it?

I've been doing it SINCE/FOR...

Past perfect: After he had finished he went out.

Basic Irregular Verbs:

To be	eat	learn	ring	spend
beat	fall	leave	run	speak
begin	feel	lend	say	stand
blow	fight	let	see	steal
break	find	lose	sell	swim
bring	fly	make	send	take
buy	forget	may	shake	teach
can	get	meet	shine	tell
come	give	must	show	think
cost	go	pay	shut	throw

cut	have	put	sing	understand
do	hear	read	sit	wake up
draw	know	ride	sleep	wear
				write

CONDITIONAL I:

If, even if, unless Example: He'll come if you ask him.

CONDITIONAL II:

Example: He would come if you asked him. He wouldn't come unless you asked.

I WISH I HAD...

POLITE REQUESTS/WOULD YOU...

TAGS: Extensive practice

SO / EITHER/OR / NEITHER/NOR

COMMANDS: Extensive practice

REPORTED SPEECH: He said that I/you/she/he was doing/did/
had done/would do/could do/should do
He told her that he.../He asked if.../He thought
that...

INFINITIVE: Extensive use

MODALS: Could, Must/Have to, May A. to be allowed to, B. probability:
it may rain, Might, Shall/will/would: polite requests,
Should: contrast should/must, Used to: I used to live in
England, but now... There used to be a house...

FURTHER PHRASAL VERBS:

Look out, run away, turn off/on, look back, pick up...

PASSIVE VOICE:

I'm always punished, but no one else is. He's been expelled
for bad behavior.
He was rushed to the hospital. I've been told that...

GERUND:

After verbs of beginning, ending, continuing (stop, go on,
begin). After verbs such as: I don't mind..., I enjoy,
like, dislike. After prepositions.

THIRD YEAR**TENSES:**

Extensive practice of present, future and past tenses.
 Emphasis on the sequence of tenses. Advanced inversions:
 Not only did he..., but he...

CONDITIONAL III:

If he had worked harder, he would have passed.
 Even if she had been taken to the hospital, she would have died.
 We couldn't have gone to Imilchil, unless we'd had a car.
 Advanced: Had he known..., Never before had he...

REPORTED SPEECH:

Other reporting verbs:
 wonder if/whether/question words, suggest ...ing
 remind that, agree to do something
 agree that...(simple past)
 believe that, inquire if/whether, assure that, consider,
 warn, advise against, suggest ... should

INFINITIVE:

Extensive practice

MODALS:

Contrast may/might, ought to/had better
 Need: You need to work harder, you needn't be afraid
 must/needn't: Must I lock the door? No, you needn't.
 Don't you dare do that!

FUTURE PERFECT:

I'll have left school by 1980.

HE CAN'T HAVE DONE IT

HE MUST HAVE DONE IT

HE MIGHT HAVE DONE IT

FURTHER PHRASAL VERBS, literal and figurative:

to come by, give, give up, finish off...

PASSIVE VOICE:

He's said to be..., The house is being built.

GERUND:

After other verbs: There is no point in...,
 It's no use..., I can't stand...

VICARIOUS ACTION VERBS:

To have one's hair cut. To make/do/let someone do
 something. To allow someone to do something

TAGS, COMMANDS: Constant practice

TO BE TO:

Bob said we were to be there by 10.00.

NOUN GROUPS**DETERMINERS:**

Constant practice

ADJECTIVES: Further comparatives and superlatives
 the better (of two), the more...the more, the older...
 the lazier, more and more, less and less

ADVERBS, QUESTION WORDS, ADJECTIVES, PRONOUNS, etc.

SENTENCE

LINKS: Compounds of 'ever'; who/what /which/where /when and EVER
 further structural and semantic links: since - because, ,
 instead of, as soon as, just as, as if, in fact, however,
 therefore

SENTENCE ORDER: constant practice

EXCLAMATIONS: How clever of you!

APPENDIX B

TEXTBOOKS USED IN MOROCCOA. STEPS TO ENGLISH1. Observations

- 20 units; each unit comprises 5 lessons.
- packet of visual aids and tapes available.
- structures are presented in a variety of ways; mainly through dialogues and short texts.
- includes songs, games and cartoons
- includes written exams

Steps to English was written and published in Morocco through the auspices of the Ministry of Education and was used for the first time in September, 1982. Thus, it was written with the needs of Moroccan students and teachers in mind.

The student's book is divided into 20 units. Each unit presents a major structure, although within the unit minor structures and language functions are also taught. Since all of the material which is in the student's book does not appear in the teacher's book, the teacher will need both books for preparing lessons. The teacher's book explains how to use the material, gives teaching suggestions, and includes drills and exercises which do not appear in the student's book. A time frame for teaching the units is outlined in the Introduction of the Teacher's book.

2. Strong points

The material is presented in a Moroccan as well as a British and American context. Thus, students should be able to identify with the situations. Also, the language which is taught should be useful and relevant. At the same time, the students are exposed to elements from cultures different than their own.

The units also take into account the difference in hours for letters and science sections. Each unit contains lessons which are to be taught to all classes, regardless of sections, and there are additional lessons for letters classes and for group hours.

Although writing exercises are introduced quite late in the book, graded writing exercises are provided.

3. Weak points

The exams are all written, although oral work is stressed especially in the first few units. Teachers should provide some sort of oral exams throughout the year.

The teacher's book is quite specific, but, for an inexperienced teacher, the format may seem a bit confusing. Also, some of the exercises and games may be difficult to reproduce on the board for students who do not own the book.

B. FIRST THINGS FIRST

This textbook has been the standard textbook for 5ème and the beginning of 6ème. It has been replaced by Steps to English, although some teachers may still use this book since they are familiar with it and students have copies.

C. PRACTICE AND PROGRESS

1. Observations

- Second book in the Alexander series.
- Four units of 24 lessons each.
- Most tenses and structures covered once per unit.
- Texts prédominate.
- Comprehension-précis-composition method.
- Designed for one and a half years, 36 weeks per year.
- The book can be used at the end of 5ème year.

The second book in Alexander's series provides an excellent basis for language work in the second and third years. At the beginning of the second year, two courses of action are open:

- a) Finish off the basic coursebook (Steps to English) and at the same time do the first 12 lessons of Practice and Progress.
- b) Begin Practice and Progress, at the beginning of the year and use nothing else for language work.

The book consists of a series of short texts, each concerned with a particular grammar structure. The same structures recur in each unit (or group of 24 lessons), getting more and more complex each time. Thus in Unit 1, Lesson 16 we have:

"If he comes, I will talk to him." (conditional I)

In Unit 2, Lesson 40 we have the unreal past, or conditional II:

"If you ate more and talked less, we would both enjoy our dinner."

In Unit 3, Lesson 64 we have the past conditional, conditional III:

"If the British had not feared invasion, it would have been completed."

In Unit 4, Lesson 88, there is a revision of all types of the conditional.

The texts get longer and more difficult from unit to unit, and employ a wide range of both vocabulary and subject matter. If the teacher has decided to finish off the basic coursebook at the beginning of the second year, s/he will adopt the normal pace of 3 or 4 hours per lesson from Lesson 13 onwards. Special emphasis

should be put on the following lessons in Unit 1: 14, 15, 17, 19, 21, and in Unit 2: 25, 30, 31, 33, 37, 39, 40, 41, 43, 44. The other lessons are revision, and could be done in a single hour.

If the teacher has decided to use only Practice and Progress, he should give equal attention to the first 12 lessons, which concentrate on the simple past and the present perfect, which are often imperfectly taught at the end of the first year, if indeed they are taught at all.

If the first two units are completed by the end of the second year, the students should have mastered the present, the future, the simple past, the present perfect, conditionals I, II, and III, indirect speech, the passive voice, the basic modal verbs (can, may, must, have to) phrasal verbs (i.e., think about, account for) and complex sentences (using linking words such as although, even though, not only, etc.).

In the third year written work becomes more important and must be carefully guided. This Alexander does excellently, beginning with written answers to comprehension questions (Lessons 1-24), moving on to simple composition and letter writing (25-27). In Unit 4, he introduces a technique of précis writing which can be used with any text, and is excellent in forming the students' ability to write complex sentences.

2. Strong points and advantages:

This book is a series of short texts concerned with a particular structure. The structures and tenses recur in each of the four units, and the texts become progressively more difficult. This book is for the second and third years, and coaches the student fairly early in the writing techniques he will use in the baccalaureat exam. Practice and Progress overlaps with Steps to English and teaches the simple past and present perfect in the first 12 lessons. The teacher should supplement Practice and Progress with dialogues written by the teacher.

Because of the two book overlap and the cyclical repetition of material from unit to unit, the book can be helpful to a late starter or other students working on their own.

3. Weak points and things to watch out for

Practice and Progress emphasizes writing above oral work. The teacher is provided with drill material, but it is often too difficult or wordy to use with ease. Regular daily written work is expressly recommended by the author. Care must be taken not to waste precious class time and not to overload the students with homework as it is something they are unfamiliar with.

Practice and Progress is a bit heavy on explanations and directions. The author takes great pains to avoid grammatical words even when such would be the more acceptable way to get some things across, at least in the case of students who are already bi-lingual.

Why call a verb an "action word" when you can call it a verb?
Also, some of the vocabulary is difficult to present and archaic.

D. KERNEL LESSONS INTERMEDIATE

1. Observations

- 25 units of 6 pages each.
- 5 components in each unit: presentation, formation & manipulation, episodes (The Man Who Escaped), further practice, summary & homework.
- The Teacher's Book contains all the material in the Student's Book plus drilling tables and teaching suggestions.
- Tapes are available for the presentation situation, The Man Who Escaped, and the conversations in the further practice phase. If you're interested in obtaining the tapes, talk to your conseiller pédagogique or your inspector.
- Irregular verb list in the back of the book.

2. Advice

Don't think you have to cover everything in the book. It was designed to allow the teacher to pick and choose. Every presentation phase, for example, contains at least five situations. Choose three or four of those and ignore the rest.

The vocabulary throughout the book is very rich, but it's not necessary to teach all of it. Most of the vocabulary can be gotten from context or rewritten if you think it necessary.

Chapter 8 (Comparison of Adverbs) is extremely difficult and can be left out. The same can be said for Chapter 20 (Future in the Past).

Since the episodes of The Man Who Escaped must be covered in order, you may want to put them on stencil (or get them from the TEFL stencil library) and use for reading lessons rather than treating them as regular lesson material. Although each episode uses the grammar structure that is contained in the chapter, it's not necessary to use the episode at the same time that you teach the structure.

3. Strong points and advantages

The approach used allows for lots of oral work, backed by clear structural diagrams and interesting writing assignments. Thus, there is a wide variety of learning activities.

The richness of vocabulary, while potentially a hindrance, also allows students to broaden their vocabulary much more than is the case with other texts. Another big plus is that students like the episode and are willing to read it outside of class.

4. Weak points and things to watch out for

The pictures in the presentation phase are difficult to draw. The unfamiliar vocabulary and unfamiliar cultural material needs to be taught or rewritten.

The chapters on present perfect (one of the most difficult things to teach) mix in the present perfect continuous as well, which is usually not taught until much later. Since it's almost impossible to rewrite these chapters you'd either have to choose another way to present the present perfect or teach the two tenses at the same time.

It may be difficult for students to get copies.

TEFL BIBLIOGRAPHY AND BOOK SOURCES

A. BOOK SOURCES

1. The American Bookstores

These bookstores are run in conjunction with the American Language Center. They carry a selection of British and American books--literature, poetry, theatre, science and arts as well as cookbooks, children's and reference books. They also carry the Ladder Series materials for students and teachers. They stock simplified works of fiction, short stories and plays with vocabularies limited to 1000, 2000, 3000 and 5000 words. As these books are inexpensive, they are ideal for class prizes or for classroom use. They have several other kinds of readers and also stock very good grammar books and texts. The stores are normally open Monday through Friday, and the Rabat store is open Saturday mornings.

Rabat: 135, Avenue Allal Ben Abdellah (Tel. 303.61 ext. 503)

Casa: 1, Place de la Fraternité (at the corner of Bd Moulay Rachid - Tel. 92.77.56) closed Saturdays.

2. Librairie de l'Oasis, Bd Hassan II, Fès. Tel. 06.224.75

This small bookstore carries a selection of everything and regularly stocks books in the Alexander and Broughton series. The manager will order books from Britain on request.

3. Librairie des Colonnes, Bd Pasteur, Tangier.

An excellent English-French bookstore with a sophisticated selection of hardcovers, paperbacks and periodicals. There is a good selection of books on North African history and Islam. There are not many TEFL books.

B. TEFL BIBLIOGRAPHY

The Peace Corps Library has quite an extensive section on English and the teaching of English. Of particular value are the following, and they constitute only the briefest sampling of what's there. Browse!

1. Textbooksa) Mainline Beginners A, L.G. Alexander (Longman).

This is one of the Longman books, and the Beginners series (A and B) corresponds in level to First Things First. The difference is that the Beginners series is based on a functional/notional approach to teaching a foreign language, rather than on the structural approach used in First Things First. (The functional/notional approach focuses on the functions of language rather than the structures, on asking directions instead of prepositions of

place, introducing people instead of simple present.) This means that you probably wouldn't want to use this book for your classes, but it might work quite well in tutoring someone who'll be going to an English-speaking country.

Some functions that are covered in this book are: introducing yourself and others, requests, asking directions and locations.

b) Mainline Progress A, L.G. Alexander (Longman).

Again, this book is part of the Longman family. Unlike Mainline Beginners, Mainline Progress is organized on the structural approach. This book is structurally parallel to Practice and Progress. However, the presentation has four components: a dialogue, oral exercises, pattern drills, and written exercises for each of 30 units.

The pictures are interesting and the topics are modern -- travel, advertising, jobs, the generation gap, etc. Another plus is the use of idiomatic language.

c) Intercom, English for International Communication (American Book Company).

Intercom is an American series that is used by the American Language Center. It's very modern, uses idiomatic language and is non-sexist. All four of the language skills are taught, along with lots of vocabulary, in an amusing context. (In Book 2, there's an entire unit on soccer!) Inherent in the use of this series is the concept of spiralling. That is, something is introduced, then touched on and built upon in later units.

This series might be used in addition to the textbooks that you work with, because there is a wide variety of activities, including games, crosswords and word search puzzles.

2. Methodology

a) Resources for TESOL Teaching, Program & Training
Journal Reprint Series, number 26 (Peace Corps).

One of the nicest Peace Corps publications around. Excellent drawings and examples. Our Morocco Handbook is based in part on the material found in Resources. It's a good reference for information about the English language itself -- spelling and punctuation rules, drawing visual aids, commonly used words, etc. -- as well as specific ways of teaching things.

b) Teaching Foreign Language Skills
Wilga M. Rivers (University of Chicago Press).

An excellent book that can give you the reasons and theory behind the way we teach English here. Full of common sense and thought-provoking questions.

- c) The Foreign Language Learner
Mary Finocchiaro and Michael Bonomo (Regents
Publishing Company, Inc).

Highly recommended reading. This used to be required reading for all teachers before entering training and it's a classic. Also commonsensical, it deals with what, how and why we teach in a very practical manner.

3. Teaching Writing.

- a) Controlled Composition,
Christina Bratt Paulston & Gerald Dykstra
(Regents Publishing Company).

The purpose of this book is to teach writing by having students write. It stresses a step by step development of the mechanics of composition, from forms of copying to complete rewriting and original work. The main limitation is that the passages are for fairly advanced students.

4. Pronunciation.

- a) The PD's - Pronunciation Drills for Learners of English
Edith Crowell Trager and Sare Cook Henderson
(English Language Services).

Stresses practical work with minimal pair drills and contrastive sentences. This book points out the sounds that your students will have trouble with and gives the recipes to rectify it.

5. Periodicals.

- a) TESOL Quarterly
b) English Teaching FORUM

Both of these offer the latest information in ESL/EFL teaching.

6. Other.

The library also carries a broad selection of readers at all levels, textbooks for technical and scientific English, books of games, grammar books, high school literature books and assorted methodology and linguistic resources.

APPENDIX D

ADDRESSES FOR PEN PALS

Often your students would like to correspond with English speaking students abroad. Here are some addresses of pen pal clubs in the States.

- | | | |
|----|--|---|
| 1. | World Pen Pals
World Affaires Center
Minneapolis, Minnesota 55455 | Age group: 12-20
35 cents per member |
| 2. | League of Friendship
P.O. Box 509
Mount Vernon, Ohio 43050 | Age group: 12-20
35 cents per member |
| 3. | Student Letter Exchange
R.R. 4
Waseca, Minnesota 56093 | Age group: 10-19
30 cents and a self-addressed,
stamped envelope
(American stamps) |
| 4. | English Speakers Union
Pen Pals Division
16 E. 69th Street
New York, New York 10021 | Age group: 10-17
Self-addressed stamped
envelope |
| 5. | International Friendship
40 Mount Vernon Street
Boston, Massachusetts 02108 | Age group: 7 and up
self-addressed stamped
envelope |
| 6. | Interpal
1679 Thetford Road
Towson, Maryland 21204 | Write to Mr. Jim Estrup
with the following information:
your name and address,
number of students. He'll
send you some forms to fill
out and will put you in touch
with a high school in the
States. FREE! |

APPENDIX E

EXAMPLES OF MINIMAL PAIRS

Vowels *

/ɪy/ /ɪ/	/ɪy/ /ey/	/ɪy/ /e/
sheep ship leave live seat sit green grin	eat ate see say week wake creep crepe	meet met mean men seeks sex beast best
/ɪ/ /ey/	/ɪ/ /e/	/ɪ/ /ae/
it ate kick cake chin chain give gave	pick peck did dead sit set knit net	big bag it at sit sat zig zag
/ɪ/ /ɛ/	/ey/ /e/	/ey/ /ae/
big bug live love sick suck rib rub	wait wet date debt pain pen	snake snack ate at made mad hate hat
/ey/ /ɔ/	/ey/ /ow/	/e/ /ae/
ape up lake luck rain run came come	taste toast say so break broke wake woke	dead dad said sad men man bed bad
/e/ / /	/e/ /a/	/ae/ /ɔ/
beg bug ten ton many money net nut	get got step stop red rod net not	grab grub swam swum mad mud cap cup
/ae/ /a/	/ae/ /ay/	/ɛ/ /a/
an on map mop cat cot lack lock	am I'm sad side dad died back bike	hug hog cup cop luck lock nut not

*Trager-Smith System

Vowels (Cont'd.)

/ɛ/	/u/
luck	look
buck	book
stud	stood
tuck	took

/ə/	/ow/
cut	coat
must	most
come	comb
but	boat

/ə/	/ɔ:/
gun	gone
cut	caught
bus	boss
dug	dog

/a/	/u/
lock	look
pot	put
cod	could
shock	shook

/a/	/ow/
hop	hope
got	goat
want	won't
rod	road

/a/	/ɔ:/
cot	caught
sod	sawed
are	or
tock	talk

/a/	/aw/
are	hour
shot	shout
dot	doubt
got	gout

/ɔ:/	/oy/
all	oil
jaw	joy
ball	boil
bald	boiled

/u/	/uw/
full	fool
pull	pool
soot	suit
could	cooed

/u/	/ow/
bull	bowl
cook	coke
should	showed
brook	broke

/ow/	/oy/
toe	toy
old	oiled
bold	boiled
cone	coin

/aw/	/ay/
mouse	mice
tower	tire
proud	pride
found	find

/aw/	/oy/
owl	oil
vowed	void
sow	soy
bough	boy

/oy/	/ay/
toy	tie
boy	buy
voice	vice
alloy	ally

Consonants

/p/	/b/
pig	big
cap	cab
pie	buy
rapid	rabid

/b/	/v/
boat	vote
best	vest
curb	curve
cupboard	covered

/l/	/r/
light	right
bill	beer
collect	correct
lead	read

/tʃ/	/s/
cheap	sheep
catch	cash
watch	wash
cheese	she's

/ʃ/	/ʒ/
jeep	sheep
jade	shade
jack	shack
gyp	ship

/j/	/k/
gin	chin
joke	choke
jeer	cheer
junk	chunk

/j/	/y/
juice	use
jet	yet
jam	yam
wage	weigh

/g/	/k/
bag	back
grape	crepe
glass	class
gap	cap

/θ/	/d/
death	debt
thigh	tie
thin	tin
three	tree

/θ/	/k/
think	sink
thing	sing
mouth	mouse
thin	sin

/ð/	/k/
they	day
lather	ladder
their	dare
breathe	breed

AMERICAN ENGLISH AND BRITISH ENGLISH

This question presents itself again and again for American TEFLers. School administrations are possibly the hardest to convince that the differences are minimal and that American English is neither sub-standard nor a radically different dialect. As more and more Peace Corps teachers come to Morocco the problem will become less and less a issue.

Moroccan high school students who study English learn from Americans, French, or Moroccans. In purely practical terms, by the time a student reaches 7ème, he is probably speaking English with a Moroccan accent, despite the origin of his teachers.

Still, TEFL teachers should be aware that if a student gets to the university and studies English, the standard there is definitely British. With this in mind, TEFL teachers should make an effort to understand any different or unusual constructions found in the teaching texts (for the Moroccan high schools do use British English material, e.g. Kernel Lessons).

No heed should be paid to pronunciation. It is audacious to try and change your pronunciation. Your students will not know the difference and besides, your pronunciation does not equal correct British English.

Vocabulary and spelling variation will inevitably come up in the classroom. There are very few, if any vocabulary items found in any of the books used that will be unfamiliar to American speakers. If you feel uncomfortable with an item (pence for example) substitute another word that may be more appropriate to your situation (in this case, pence will become dirhams or riyals). Just explain the item replaced and you shouldn't have any problem. Spelling differences are oftentimes difficult for us to remember. Probably the easiest alternative is to accept either the British or American version. Again, make the students understand why you accept either - both are correct. Moroccans, with great variations among their own dialects, will have no serious difficulty understanding variations between American and British English.

For more information regarding the differences between American and British English, you may consult:

- Longman Dictionary of Contemporary English (a copy of which you should have) and
- British and American English, by John Millington Ward
- A Common Language, by Albert Marckwandt and Randolph Quirk, and
- Problems in the Origins and Development of the English Language, by John Alseo (all of which can be found in the Peace Corps Library).